

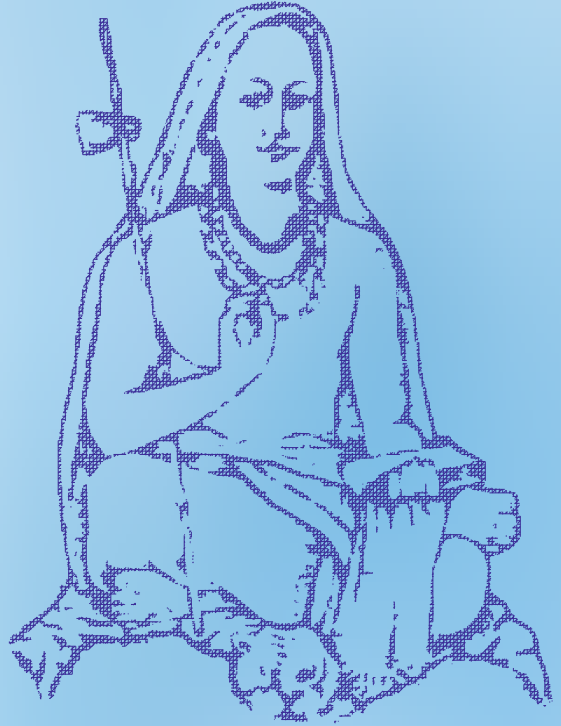
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Editors Note

Sree Narayana Guru – the Great Sage of Non-dualistic Awareness

Sree Narayana Guru's decision to hold an All-Religion Conference took shape in the year 1924 in Aluva Adwaita Asramam, near Kalady, the birthplace of his Parama Guru Sree Sankaracharya. Guru's ultimate aim is to liberate humankind from the bondage of worldly life by nurturing an altruistic attitude among his followers. "To Know and Make Known. Not to Argue and Win" was the key motto of the Conference, organized with an objective to circulate the values of fraternity and harmony far and wide. As we celebrated the centenary of the All-Religion Conference in 2024, the religious tensions across the globe necessitate the revival of interfaith dialogue propagated by Sree Narayana Guru. The great seer's vision to establish Brahmanavidyalaya to promote the comparative learning of religious philosophies and rekindle the study of Advaita Philosophy had been a remarkable endeavour to hand down Guru's moral principles to future generations. Sivagiri has transformed into Dakshina Kashi, an abode of non-dualism, purity, compassion, and unity. Guru's insightful preachings to cultivate righteous deeds that transcend religious barriers are echoed in his world-famous declarations. The deepening political unrest in the name of religious conflicts worldwide requires the prompt intervention of wise sages like Sree Narayana Guru to pacify the current crisis of humankind.

Dr. M. Manimohan



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Fractions or kalāsavarṇa - Concepts in the Gaṇitasārasaṅgraha (G.S.S) of Mahāvīra Dr. P.M.Mini¹

Abstract

In ancient Indian mathematics we can see the idea of fractions and its operations. In Jaina works the discussion of fractions is made under the name Kalāsavarṇa. Different types of fractions are studied by Mahāvīra in G.S.S. He classified the fractions into 6 types with examples. The concept of unit fractions and their operations are also discussed in G.S.S. The unit fractions were discussed under the name rūpāmsākarāśī. These ideas of Mahāvīra can be utilised by the students of Mathematics for the better understanding of the concept of fractions

In ancient Indian mathematics we can see the idea of fractions and its operations. In Jaina works the discussion of fractions is made under the name Kalāsavarṇa. Kalā denoted the sixteenth part. So, Kalāsavarṇa literally means parts resembling $\frac{1}{16}$. So Kalāsavarṇa

come to signify fractions in general.

Different types of fractions are studied by Mahāvīra in G.S.S. v.3.54, p.106.² He classified the fractions into 6 types namely Simple fractions (Bhāga), Fractions of fractions (Prabhāga) Complex fractions (Bhāgabhāga), Fractions in association Bhāgānubandha Fractions in dissociation (Bhāgāpavāha), Fractions consisting of 2 or more of the above-mentioned fractions (Bhāgamātrā)

-
1. Assistant professor and Head, Dept. of Mathematics, M.A.M.O.College Mukkom
 2. Sri Mahaviracharya, sGanitasarasangraha translated by Dr. Padmavathamma, Siddhantakirithi Grandhamala, Hombuja 2000 v.3.54, p.106. भागप्रभागावध भागभागे भागानुबन्धः परिकीर्तितोऽतः । भागापवाहस्सह भागमात्रा षड्जातयोऽमुल कलासवर्णे ॥

Examples

1. Bhāga - simple fraction - $\frac{1}{2}, \frac{3}{4}$, etc.

2. Prabhāga - fraction of fractions - $\frac{1}{2}$ of $\frac{3}{4}, \frac{1}{4}$ of $\frac{2}{7}$, etc.

3. Bhāgabhāga - complex fractions

4. Bhāgānubandha-associated fractions.

5. Bhāgāpavāha - fractions in dissociation

6. Bhāgamātrā - Fractions consisting of 2 or more of the above-mentioned fractions.

When discussing about problems in different types of fractions Mahāvīra gives the method to find the numerators of certain fractions when its denominators and sum are given (G.S.S. v3.73 p114). Also, he gives the method to find the denominators of 2 fractions with given numerators and sum.

Another important contribution of Mahāvīra is the idea about unit fractions. The word used by him to represent unit fraction is 'rūpāmśaka rāṣi'. He was very much interested in problems connected with unit fractions. Some examples are the following.

a. Mahāvīra gives the method to decompose a unit fraction into 2-unit fractions v 3.85, p 124.³

This sloka means that the denominator of the given sum multiplied by a chosen number is the denominator of one of the intended fractions and this denominator divided by the previously chosen number as lessened by one gives the other denominator, or factorise the given denominator and multiply one of these factors and the sum of the factors. This is the first required denominator. Similarly multiplying the other factor and the sum of the factors will give the second denominator.

ie., if $\frac{1}{n}$ is the given fraction $\frac{1}{n} = \frac{1}{np} + \frac{1}{\frac{np}{p-1}}$ where p is any

chosen quantity.

3. वाञ्छाहतयुतिहारश्छेदः स व्येकवाञ्छयाप्तोऽन्यः । फलहारहारलब्धे स्वयोगगुणिते हरौ वा स्तः ॥

Or if $\frac{1}{n} = \frac{1}{ab}$, $b \geq 1$ then $\frac{1}{n} = \frac{1}{a(a+b)} + \frac{1}{b(a+b)}$.

- b. In G.S.S.v.3.78, p.119 Mahāvīra gives the method to decompose a unit fraction as the sum of fractions with given numerators:⁴

By this sloka, if $\frac{1}{n}$ is the sum of the given fractions and a, b, c, d

a r e t h e numerators then

$$\frac{1}{n} = \frac{a}{n(n+a)} + \frac{b}{(n+a)(n+a+b)} + \frac{c}{(n+a+b)(n+a+b+c)} + \frac{d}{d(n+a+b+c)}$$

$$\begin{aligned} \text{R.H.S.} &= \frac{a(n+a+b) + bn}{n(n+a)(n+a+b)} + \frac{c+n+a+b}{(n+a+b)(n+a+b+c)} \\ &= \frac{a+b}{n(n+a+b)} + \frac{1}{n+a+b} \\ &= \frac{n+a+b}{n(n+a+b)} \\ &= \frac{1}{n} = \text{L.H.S.} \end{aligned}$$

So the result is true.

- c. In G.S.S. v.3.75, p.116 he also gives the expression for ‘1’ as the sum of ‘n’ unit fractions.⁵

As per the sloka if the sum of n unit fractions is one then the denominators of the fractions are $2 \times 1, 3, 3^2, 3^3, \dots, 3^{n-2}, 2 \times 3^{n-1}$

$$\text{ie.,} \quad 1 = \frac{1}{2} + \frac{1}{3} + \frac{1}{3^2} + \frac{1}{3^3} + \dots + \frac{1}{3^{n-2}} + \frac{3}{2 \cdot 3^{n-1}}$$

4 लब्धहरः प्रथमस्यच्छेदः सस्वांशकोऽयमपरस्य । प्राक् स्वपरेण हतोऽन्त्यः स्वांशैकान्शके योगे ॥

5 रूपांशकराशीनां रूपाद्यास्त्रिगुणिता हराः क्रमशः । द्विद्वित्यांशाभ्यास्तावादिमचरमौ फले रूपे ॥

d. Expression for '1' as the sum of '2n' unit fractions is given in G.S.S v.3.77, p.118⁶

This sloka states that if the sum of different unit fractions is 1 then the denominators are obtained by multiplying one integer (say n) and the next integer (n+1) and halving the product. The integer n can take values beginning from 2.

$$1 = \frac{1}{2.3 \cdot \frac{1}{2}} + \frac{1}{3.4 \cdot \frac{1}{2}} + \frac{1}{4.5 \cdot \frac{1}{2}} + \dots + \frac{1}{(2n-1)2n \cdot \frac{1}{2}} + \frac{1}{2n \cdot \frac{1}{2}}$$

For finding the sum and difference of simple fraction the 1st step given by Mahāvīra is to make the denominators equal. The fractions of equal denominators can be added or subtracted by doing the operation for the numerators and putting the common denominator.

To make the denominators of fractions equal, Mahāvīra gives two different methods.

1. The first method is explained in G.S.S v.3.55, p.106⁷

This sloka means that in the operations relating to simple fractions multiply the numerator and denominator of the first fraction by the quotient obtained when the denominator of the second fraction is divided by the common factor of the denominators. Similarly multiply the numerator and denominator of the second by the quotient obtained when the denominator of the first fraction is divided by the common factor of the denominators.

2. The second method is 'method by using Niruddha (L.C.M)':- Mahāvīra introduced the word Niruddha means L.C.M in G.S.S. v.3.56, p.108⁸

As per the sloka niruddha is obtained by means of the continued multiplication of all the common factors of the denominators and all their ultimate quotients. This is modern method to find the L.C.M. Mahāvīra also says that the multiplication of the numerators and denominators by the quotient obtained in division of nirudha by

-
6. एकांशकराशीनां द्याद्या रूपोत्तरा भवन्ति हराः । स्वासन्नपराभ्यस्तास्सर्वे दलिताः फले रूपे ॥
 7. सदृशहृदच्छेदहतौ मिथोऽशहारौ समच्छिदावशौ । लुप्तैकहरौ योज्यौ त्याज्यौ वा भागजातिविधौ ॥
 8. छेदापवर्तकानां लब्धानां चाहतो निरुद्ध स्यात् । हरहतनिरुद्धगुणिते हरांशगुणे समो हारः ॥

the denominators makes the denominators equal.

In G.S.S 3-2. Mahāvīra gives the rule for multiplication of fractions and in G.S.S 3-8 he gives the rule for the division of fractions .



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Vrikshayurveda Literature - A Review

Dr. K.Murali¹

Abstract

As a science of life Ayurveda considers all living beings under its purview. Its approach and application in plants is conceived as vrikshayurveda which has a long history of genesis and development. Beginnings of agriculture in India can be traced to Indus Valley Civilization. The developments later periods are well illustrated in Vedas. The same pace of furtherance is maintained in post Vedic periods also. This very well depicted in the texts of Brahmanas. Puranas are rich in the status of plant life and cultivation. Encyclopedic works like Brihatsamhitha and Vishnudharmothara-purana are important sources of Vrikshayurveda of those periods. Exclusive texts on the subject such as Kashyapiya-krishi-geethi, krishi-parashara, upavana-vinoda true evidence of the Ancient Indian Plant Science. A short review of the treatises is the content of this article.

Introduction

Ayurveda as a science of life envisages the well being of all the life forms. Diseases are affected not humans alone but plants and animals also. Man cared himself first. Later he/she understood that health is a totality of well being of the whole environment. It was also observed that growth and development of plants and animals are affected in several ways. Man tried to apply the same principles in flora and fauna, appropriate to the particular body. The observations and effective experimentations were documented during the course of the time. This paved the way to the genesis of specific knowledge system called Vrikshayurveda (VA). This knowledge system can be defined as the practical understanding of life and growth and

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cultivation of plants used for food, medicine and gardening. VA has very long history. It is elaborated through many books written in various centuries. This article is a short review of the literature available on VA.

Indus Valley Civilization

Though there was agriculture during the periods of Indus Valley civilization, it was limited by several reasons. One among these is that iron was not invented at that period which was an impediment in the production of effective instruments. Still, we have evidences for the cultivation of a variety of crops, such as wheat, barley, cotton, cereals, dates, etc. It is interesting to note that they were the first to cultivate cotton. Domestication of animals like cows, buffalo, sheep, goats, etc. was supportive of agriculture. Buffaloes were used to plough fields and transport goods. As the Indus script is not deciphered so far, our knowledge on their thoughts and observations are very limited.

Vedas

Since Vedas are the one among the earliest documents of human thought, traces of VA can be found in these vast range of Vedic literature(1500-500B.C.)

Life in Vedic times was in and around nature. Plants were the source not only for food but many other needs. Materials for housing, utensils and several instruments, clothing-all were derived from plants. Agriculture made people observe plants very closely. Rearing of domesticated animals and their feeds also gave an opportunity for the observation of the fauna. Some of the santhi-karmas (rituals) are named after plants may be because of their use in the procedure. Amritha (*Tinosporia cordifolia* Willd.), gayathri (*Acacia catechu*), aintri (*Baccopa monnieri* Linn.), aparajitha (*Clitoria ternatea* Linn.) and abhaya (*Terminalia chebula* Retz.) are examples. Mahabala was the name of a devatha later it was attributed to a plant (*Sida spinosa* Linn.). Names of sages like Muchukunda were given to trees (*Pterospemumsuberifolium* Linn.) in later period. Likewise, some trees like karanja (*Pongamiapinnata* Linn.), aralu (*Ailanthus excelsa*) etc. named after rakshasas (demons). Names of places were also

chosen after plants. So, there is varanavati (?), karaskara (*Strychnos nux-vomica* Linn.), shigru (*Moringa oleifera*) etc.

Growth and development of plant were also studied by Vedic scholars. Earth is the mother and environment is the father for a plant. There is specific habitat for each plant. Water and heat are necessary for the growth. The life process in herbs is also described Rigveda.

Parts of herbs are well narrated. There was an understanding on the useful part of the plant. Kanda (stem), shunga (bud), parva (branch), pathra (leaf), pushpa (flower), phala (fruit), moola (root) are common parts used for medicine. Probably the enquiry into the therapeutically effective part led to the study of morphology of a plant. The classification of fauna as apushpa and sapushpa (without and with flower) is also very interesting. Brihadaranyaka-upanishad compares the parts of a plant with that of a man.

Also, there are narrations of habitat, collection, mode of action and classification of plants though not in a very systematic way.

Brahmanas represent the post-Vedic literature. These contain explanations of mantras and hymns from the Vedas, teachings of legends illustrated by the myths, information about the performance of rituals, as well as some philosophy. Vedas, consist of two parts: the Samhita and the Brahmana. There exist one or more Brahmanas attached to each Veda. After several centuries of oral transmission, these Brahmanas are assumed to have been coded between 900–700 BCE. The word 'Brahmana' literally means 'explanations of sacred knowledge or doctrine.' Brahmanic literature clearly reflects the socio-cultural life of those ages.

A farming technique during those periods involved both cattle rearing and agriculture which is called integrated farming. Cattle were counted as a symbol of wealth in the Brahmanic days as they were also used for labour. They could domesticate many animals associated with agricultural activity. Pashu is a common term to denote animals. Gramyapashu is the domesticated animal and aranyapashu is the wild one. A person having cattle had high esteem in the society.

Vedic people could observe the animals from birth to death including their eating habits and other behaviourism. They used for ploughing the very first one in the agricultural activity. The 'anna' (food) is synonymous to 'krishi'(agriculture). Anna is not human consumption alone; it is an offering in sacrifices also. Relation between a plant and a particular season was well identified during these times. It was noted that plants perish when grains become ripe. There is a reference on 'langala' plough shaped timber used to dig the soil.

Ayurveda and Vrikshayurveda

Ayurveda was evolved probably in later Vedic periods. Theory of tridosha was developed probably during Upanishadic periods. With this, the functions of the human body became well explained. Abnormal changes in the body could be interpreted with this theory. Bodily effects of food, medicines were explained. How the causative factors of illness make one ill was also expounded rationally. More and more herbal plants were identified to be effectively used in treatment. But there are no direct references on VA in Ayurvedic texts. This is because nomenclature, morphology, habitat and properties were of importance in Ayurveda. Cultivation of medicinal plants was not of any need as these were available in abundance. But when the theories of Ayurveda were also applied in the field of cultivation, there emerged a distinct system, VA. Another important matter in this context is that those were traditionally engaged in agriculture, had the know-how of cultivation which was continuously under modification. Documentation of these were theorized to form VA.

It is not clear when the knowledge of agriculture was systematized to form VK. This knowledge system follows the principles of Ayurveda as indicated by the name. So, its documentation was initiated only after the evolvement of Ayurveda. It is generally considered that the system of Ayurveda was originated during Upanishadic period (1500-1000BCE). *Agnivesha-samhitha* was written in this period. Its redacted version *Charakasamhitha* is available now which belongs to second century. VK texts evolved in later period probably in the second or third century of Christian era, though it was in practice

much earlier. Authoring texts obviously involves theorization of practices. There are no references of VA in Ayurvedic texts. But dosha theory is well utilised in VA; both in the management of plant disease and constitutional analysis.

Puranas

The references of agriculture in **Ramayana** are also noteworthy. In the description of Ayodhya, there are mentions of amravana (mango groves). Sala-vriksha (palm trees) are planted as boundaries. Shali (rice) was cultivated in levelled lands. Valmeeki beautifully illustrates Agasthayshrama in Aranyakanda, with specifically naming trees, grasses, different cereals, fruiting plants etc. The name Seetha literally means a furrow. In Vedas, Seetha is Goddess of fertility. During the conversation at the forest, Rama asks Bharatha whether he properly maintains the irrigational facilities for agriculture. All these evidence that knowledge of VA was advanced to from a system of agriculture which was become an integral part of administration.

Pieces of information in puranas and ithihas as are also very captivating. They are not just stories or legends of this time. There are discussions and conversations on various subjects. These clearly show the prevailing and emerging knowledge systems. In **Mahabharatha** the debate between Bhrigu and Bharadvaja on the existence of life in plants is an example. Panchabhutha structure of plant body, organs present in them with their functions are unveiled during the argument. The description of dandakaranya is with a vivid narration of the co-existence of flora and fauna. Same picturisation can be found when Valmiki illustrates the trees in the hermitage of Sage Agasthya. All these evidence that people of those periods identified the plants with their morphological features. An awareness of ecology is also well reflected in these writings. Explanation given in Mahabharatha, to the term 'padapa' (that which drinks through the foot ie. roots) clearly shows the understanding of the nourishment of plants.

Vishnudharmottarapurana is an upapurana of brhaddharma-purana. It is a text with many subjects like the art of painting, and iconography etc. In this text also, one chapter is devoted

for vrikshayurveda. Many of the verses are similar to that of Brihatsamhitha. While planting trees a prioritising is suggested. Preference is given to fruiting and medicinal plants. Neem, Ashoka, Amra and Panasa are examples. Auspiciousness is another criterion for selecting plants.

Arthasastra a text on statecraft and politics details administrative steps necessary in the field of agriculture. Author Kautilya (321-296 BC) Minister to Chandragupta Maurya actually compiles the methods of ruling prevailing in those periods. Varta is the term used for agriculture, cattle breeding and trade during the times. Seethadhyaksha is the name suggested by Kautilya, for the head of the irrigation department. Importance of ploughing is stressed Kautilya to make the soil good in texture. Weather forecast also gained significance in predicting the harvest. Right time for sowing is very much stressed by Arthasastra. Sali (transplant rice), Virulu (direct sown rice), tila (Sesame), millets should be sown at the commencement of rain. Pulses are to be sown in the middle of season. Safflower, linseed mustard, barley, wheat are to be sown later. Similarly, the land areas ideal for the cultivation of each plant are also suggested by Kautilya. All these suggest that agricultural practices based on VA were prevalent during those periods.

Brihatsamhitha is a 6th-century encyclopaedia compiled by Varāhamihira. His nativity is the present-day Ujjain. In the work also a few chapters are devoted for VA. The author's area of expertise is Jyothisha. But this samhitha contains a wide variety of subjects. One commentary written by Utpala is also available. Total content of the book categorised as anga (section) and upanga (subsection). Anga discusses mainly Jyothisha and upanga other topics. It is interesting to note that Varāhamihira does not discuss many traditional topics which he considers legendary and unscientific. The poetic skill of the author is well reflected in the book. Nealy sixty-three different metres are used in Brihathasamhitha.

The chapter Krishi-vikalpa deals with subjects related to agriculture- selection of land, types of soil seasons for sowing particular seeds, importance of irrigation, and necessity of

ploughing, harvesting, and methods of storage. Importance of crop rotation was recognized. Fertilization to increase yield and pest control are other subjects dealt with. The basics of VA are the content of next chapter. Here classification of plants, seed selection, planting methods, pruning, grafting, propagation, and transplantation are narrated. There are advices on plant diseases and remedies. Dakargala are the methods to identify underground water. Cow dung (gomaya), bhasma (ashes), pinyaka (oil cakes), asthikshara (bone meal), samyoga (compost) are good fertilizers according to Varahamihira. In addition to these, he suggests specific manures for various trees and plants.

Exclusive Texts of Vrikshayurveda

One of the earliest original books on agriculture is **Kashyapeeyakrishisukti**. The manuscript was found in Adayar Library, Chennai. The date of the manuscript belongs to early decades of Nineteenth Century. It was translated into English by G. Wojtilla 1985 which was published from Hungary. The currently available text is the one translated by Sri. S.M. Ayachit. It contains more than one thousand and five hundred verses divided into seventeen sections.

We don't know exactly who Kashyapa is. Myth logically he is one among the Sapta-rishies. There are references on him in Rigveda and Brihadaranya Upanishad. This venerated sage appears in some of the Buddhist texts also. In Mahabharatha, Kashyapa is a toxicologist. There is a dialogue between him and Thakshaka which appears in Adiparva. Another text attributed to this sage is Kashyapa-samhitha, the subject matter of which is balachikitsa (child care). Some scholars link the name Kashmir to Kashyapa. In the history of Sree Lanka also we find another Kashyapa a king who ruled the country 473-495 C.E. The author of Kashyapeeyakrishisukti can be one acharya from the race (gothra) of Kashyapa. Sukti literally means 'good saying'.

The first part of the text titled as *shashtropadeshakrama* is introductory in nature. Responsibility of the King in maintaining agriculture in the country is highlighted. Divinity is attributed to earth. Vishnu in kurmaavathara (incarnation of tortoise) retrieved the earth. The synonyms ratnagarbha, vasundhara denotes the

treasures that earth contains. The term medini means fertile. It is the earth that sustains all living beings. Out of all the virtues earth have the most significant one is the production of grains and other vegetables. Next section contains classification of land. Characteristics of the ideal land for prosperity are described through several verses. Also, there are lands particularly suited to specific plants. These are identified enabling selective cultivation. Soil examination is interesting information in this section. This is done by smell, taste, turbidity etc. According to the water retaining potential or water content of the soil it is divided as apeethasalila and peethodaka. Particular plants living there, give the indications for this identification. An officer appointed by the King should do the tests and declare the land as fertile or not. Construction of water reservoirs is also an important duty of the rulers. Each village should have a water reservoir. Construction should be deep enough to hold required water and also with firm ridges. Not the plants alone but birds, reptiles and other animals are happy if there is a good water reservoir. These are to be inspected periodically by an officer for their proper maintenance and efficiency. Tapping the water from river is the content of the fourth part of Kashyapeeyakrishisukthi. Kulya (canal) has to be built to make the water reach the kshethra (field). Width and depth of these canals are also suggested. While moving further from the reservoir the main canal may get divided into smaller ones. Thus, dry lands can also be made fertile. Kashyapa highlights the social significance and collective participation necessary in agriculture. People of all castes under the leadership of King earnestly work hard for every aspect of this activity. Sudras are to be employed for physical work. Like the unity observed among the birds, all should unite without any envy. Robbers and other law breakers should be identified and driven away. Punishment is to be ensured those who deserve it. There is voice of togetherness in the sayings of Kashyapa though the casteism is recognized as a system. There is separate section on collection of agricultural impediments. Prayers and offerings are to be submitted to the impediments also to the earth.

*Bhumidevi namste/stu mahi sarvamsahe/adhuna
 Krishyarambham karishyami prasanna bhava suvrathe
 Karshanam thadanam yaccha tvayi yadyadkritham maya
 Devi kshamasva that sarvam kuru mahyam mahaphalam
 Tvam eva matha sarvesham praninamiha keerthyathe
 Atha prasanna bhudevi phalam dehyamatham kshithau*

(Oh! Goddess Earth, I prostrate before you. You are omniteratant. I am to begin the activity of cultivation. Kindly be pleased. Pardon my tilling and ploughing. All are to be fruitful. You are the mother of all living beings. So, be pleased and provide all the fruits.)

Worship is also offered to the buffaloes.

Elaboration of ideal features of cow and buffalo is a very interesting part. Selection of the best possible field for cultivation, methods of collection of seeds, ploughing before sowing the seeds; are the subjects of subsequent chapters. Cultivation is not limited to cereals alone. Several other varieties necessary for a civilized society such as pigeon pea, horse gram, chick pea, black gram, sesame, mustard, cumin sugarcane, banana, brinjal, turmeric, ginger, cotton etc. are also detailed with appropriate seasons and methods.

Bhojya-abhojya-krama-kathanam is a guideline for what is to be eaten and what not. The customs related to food are reflected in this part. For example, foods to be avoided by Brahmins are narrated. This portion deals with the preparation havya (food offered in sacrifices) and nivedana (prepared food offered in oblation)

Sharngadharapaddhathi

Text of VA popular in Kerala, is a portion with this subject taken from Sharngadhara-padhathi, an encyclopedic work written by Sharngadhara (14th Cen.). It was first published in 1945. It was in Malayalam script with an introduction reputed scholar Sri. Shooranadu Kujan Pillai. Newer edition with an English translation was published in 2022. There are eleven chapters with an appendix. The first chapter bhumi-pareeksha analyses the land and types of soil. Those ideal for plant growth are identified. Procedure of sowing of seeds is the content of second chapter. Processing the seed is very import. Propagation of a plant is seed, stem or tuber. Which

one related to each plant is described in the third chapter. Steps in planting of the tree sapling with ideal location, proper irrigation are followed in next chapters. Poshana-vidhi is the chapter on different manures needed for plants. Treatment of the diseases of plants narrated in the eighth chapter. As in human, identification of body constitution, based on dosha- theory is highlighted here. Auspiciousness with divinity of plants is the focus of a separate chapter. In upavanaprakriya how to make garden is well illustrated. Chithreekarana is added as an appendix. Here, the techniques to manipulate the the colour, size etc. of flower, fruit, mode of growth of a plant. It can be called botanical marvels.

Upavanavinoda of Madanapala, mostly follows VA in Sharngadhara-paddhathi.

Krishiparashara is another unique book. Opening verse suggests that the work belongs to sage Parashara. Importance of agriculture is praised in the introductory chapter. Vrishti-khanta basically postulates a system for forecasting rains. Identifying the type of clouds is very significant for this. The planetary positions favoring rain each month is also described. Equally important is the features of anavrishti (lack or absence of rains). The portion krishi-khanda begins with cattle bearing which is closely related to any agricultural activity. Constructing plough is narrated in detail and auspicious days and time for initial use is also mentioned. Sowing, removal of weeds, irrigation, harvesting, collection and storage the harvest are the other relevant contents of the book. Many these activities are linked to rituals.

Conclusion

Analysis of ancient Indian literature clearly shows the gradual genesis of VA from the Vedic periods itself. There was a continuous but steady development, throughout various centuries. During this period, exclusive texts on VA were also written. It is not easy to fix the exact dates of different texts for obvious reasons. Further literary studies are necessary for mining out the total information available in this knowledge system. These can also contribute much to the socio-cultural history of our country. Researches in this VA surely

will unveil the methodology with which the system progressed. The scope of these practices, in current era is also to be explored.

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Existence Of Mind and its Function: *Śrī* *Śankara's Perspective*

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The ability to create something new comes from our desire. According to the Upanisads, the entire creation is the result of the desire of Brahman- सोऽकामयत (Aitareyopanisad I-1-1) The soul's earthly thought is the route of a desire. Desire is the seed of the mind. He thought, let me create the world - स ईक्षत लोकान् सृज इति (Brhadaranyakopanisad sbh- I-2-1), let me be endowed with a mind; by means of this self, let me have a mind आत्मन्वी आत्मवान् स्याम्। अहमनेन आत्मना मनसा मनस्वी स्याम्।

The mind is one of the most discussed phenomena by philosophers and scientists. What is the 'mind'? How does it function? What is its nature? Philosophers and scientists engage in serious discussions on these questions. The study of the mind, its functions, and its influence on one's behaviour is psychology. By the end of the 18th century psychology became acknowledged as a distinct academic field. Every school of philosophy has contributed significantly to psychology, logic, ethics, and other mental sciences. But these have never been treated as distinct fields of study in ancient India. According to Swami Akhilananda "Indian psychology has grown out of religious concepts, that is, the reason that it basically clarifies the philosophy of life. It not only gives conceptual knowledge of the different states of mind and their functioning but it also teaches us how emotions can be unified, redirected and integrated". Before the establishment of Psychology as an independent empirical science in

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1879, it was a part of philosophy (Sinha 25) .

However, research indicates that our ācāryas had in-depth knowledge of these disciplines and expressed their views through their writings. Among them, Śrī Sankara's explanations should be studied seriously. The birth of Śrī Sankara, who laid the foundation of Advaita in Kerala, is a blessing for the state. Through his sacred birth, Advaita got its roots in Kerala and through his doctrines, he paved the route for its growth and success. He had an extensive knowledge of Indian knowledge systems.

In addition to metaphysics, Indian philosophical literature is abundant in the fields of psychology, logic, ethics, aesthetics, and epistemology. Here we find a synthetic treatment of a problem in all its multifarious aspects. The Psychological problems of perception i.e. perception of the self, perception of the universal etc., are unintelligible without consideration of their metaphysical foundations. In his Sarva vedanta siddhānta sārāsamgraha Śrī Sankara says मनः प्रमादः पुरुषस्य बन्धो मनः प्रसादो भवबन्धमुक्तिः । i.e. where there is turbulence in the mind, there is nothing but bondage. But where there is tranquillity, liberation is at hand. That means that the mind is a cause or an extraordinary instrument for bondage and liberation. A pure mind is the cause of liberation, whereas an impure mind is the cause of bondage. बन्धश्च मोक्षो मनसैव पुंसां (Sarvavedantasiddhanta sarasamgraha- 358.) ।' As a Sarvajña, Śrī Sankara has given an explanation on mind and its functions vividly. He defines the mind as मन्वानो मनो मनुत इति, i.e., as it thinks, the mind. Here, the self thinks in the capacity of the doer. The mind is endowed with the power of mentation मनो मनस्यनविशिष्टमन्तःकरणम् (Chandogyopananisad. VII-3-1). ' It is a frequently used instrument for the expansion of the power of knowledge. The mind is antahkaraṇa. It is the cause of all that we perceive because nothing exists when the antahkaraṇa does not exist and everything exists when it does. Śrī Sankara states that the mind is indeed infinite in its different behaviours वृत्तिभेदेनानन्तम्। Consciousness is the nature of the mind and so it is established in the form of Self. As it is an instrument of knowledge, it is antahkaraṇa. According to Guru Nityacaitanya Yati, consciousness

is the limit of inquiry about soul, mind and body (Nityachaitanya Yati, Bharatīyamanasastrattinoramukham- P-10.).

Sri Sankara clearly describes the origin of the antahkarana. It emanates from the interaction of five satva parts, which are present in the ākaśa, vāyu and the like. आकाशादिगताः पञ्चसात्त्विकांशाः परस्परं मिलित्वैव 37-7: करणमभवत्सर्वकारणम् ।⁷ Even though antahkarana is one, it undergoes various modifications according to the nature of the function that it discharges. From functional point of view, it is known as the manas, buddhi, ahankara and chitta. When engaged in reflection it is known as the mind; when forming a resolution it is called the buddhi. When permeated by self-love, as ahankara and when recognizing known object, it is known as chittam. मनश्च पूर्वोक्तम्, मन्तव्यं च तद्विषयः, बुद्धिश्च निश्चयात्मिका, बोद्धव्यं च तद्विषयः, अहङ्कारश्च अभिमानलक्षणमन्तः करणमहङ्कर्तव्यं च तद्विषयः, चित्तं च चेतनावदन्तः करणम् । (Sarvavedantasiddhanta sarasamgraha- 342)

Reflecting upon and recognising non-objects together constitute the function of the mind. It is only natural that the mind should merge with consciousness. According to Śrī Sankara, among these fourfold divisions, buddhi is the agent and the Mind is the instrument of action. Buddhi (intellect) is the authority in the understanding of the real nature of the existent and the non-existent - बुद्धिर्हि नः प्रमाणं सदसतो र्थात्त्यावगमने । Cittam means comprehension- चित्तं चेतयितृत्वम्, i.e., comprehension of something in relation to a specific time, as also the capability of investigating into the merit of an object of the past and future.

Origin of the mind

In his Chandogya and Bṛhadaraṇyakopaniṣad bhāṣyas, he describes the origin of the mind. The digestive fire in the abdomen separates the food that has been consumed into three portions. Of these three parts, the grossest part becomes excreta, the middle part transforms into the essence that finally becomes flesh and the subtlest part becomes the mind. It becomes transformed into the mind and strengthens it. He also states that the mind is a transformation of food, so, it has a purely, materialistic source. -अन्नोपचितत्वात् मनसः भौतिकत्वमेव (Chandogyopaniṣad.sbh.VI-5-2).

That mental strength developed by food is divided into sixteen

parts (षोडशकलाः) of a man - षोडशकलपुरुषः Man in the particular aspect as jīva endowed with the aggregate of the body and senses and the mental strength developed through food and divisible into sixteen parts, is said to consists of sixteen parts. These sixteen parts are discussed in Praśnopaniṣad bhāṣya (Prasnopanisad. VI-4): prāṇa, śraddhā, ākāśa, vāyu, Agni, jalam, prthivi, indriyam, manah and annam vīryam, tapah, mantra, karma and lokah, and lokesu nāma. When endowed with this strength man becomes drastā, śrotā, mantā, boddhā, kartā etc. Śrī Śankara argues that people with mental strength are powerful in the world. The skillfulness of the body and senses results from the mind alone- मानसेन हि बलेन सम्पन्ना बलिनो दृश्यन्ते लोके (Chandogyopanisad.sbh. VI-7-1).

Manas, prāṇa and vāk are inseparable. Mentation (मनस्यनं) arises when one thinks about what ought to be done - विभागेन हि समर्थिते विषये चिकीर्षाबुद्धिः मनस्यनं Thus endowed with the function of mentation, it urges speech when utterance is to be made. Speech is inherent in the mind.

Existence of the mind

In his Brhadāranyakopaniṣad bhāṣya Śrī Śankara logically establishes the existence of the mind. He claims that without it, even the eye, ear, and other sense organs that can perceive form, sound, and the like are ignorant of their respective objects, namely form, sound, and the like, and in the presence of which they do it, is understood to be the internal organ called the mind. It is different from all other organs and is in contact with all organs.

There is a mind different from external senses such as the ear, because it is well known that even when the external senses objects and the Self are in close contact, a man's vision does not catch the object towards which his face remains turned. When asked, have you seen this form? He replies, my mind was elsewhere and it being elsewhere, I did not see. Similarly, when asked – did you hear what I said? He replies that my mind was elsewhere and so I did not hear- अस्ति तावन्मनः श्रोत्रादिबाह्यकरणव्यतिरिक्तं, यत एवं प्रसिद्धं- बाह्यकरणविषयात्मसम्बन्धे सत्यपि अभिमुखीभूतं विषयं न गृह्णाति, किं दृष्टवानसीदं रूपम्? इत्युक्तो वदति अन्यत्र मे गतं मन आसीत् सोऽहमन्यत्र मना आसं नादर्शम् (Brhadaranyakopanisad sbh- I-5-

3) । Therefore, through the mind the entire world sees and hears since there can be no vision when the mind is intently occupied. He highlights an additional rationale for the existence of the mind. He asserts that discrimination stems from the existence of the mind. He explains this with an example: When one is touched even from behind without coming before one's eyes, one knows through discrimination that this is a touch of the hand or of the knee, therefore the mind exists-चक्षुषो ह्यागोचरे दृष्टतोऽप्युपस्पृष्टः केनचित् हस्तस्यायं स्पर्शो जानोरयमिति विवेकेन प्रतिपद्यत । यदि विवेककृन्मनो नाम नास्ति तर्हि त्वङ्गमालेण कुतो विवेकप्रतिपत्तिः स्यात्? Knowledge is nonsimultaneous. This also proves the existence of the mind.

Nature of Mind

According to Śrī Śankara mind is of the nature of snkalpa, vikalpa, samsaya, nirnaya and the like. Bṛhadāraṇyakopaniṣad says that kāma, sankalpa, vicikitsā, śraddhā, āśraddhā, dhṛti, adhṛti, hrī, dhī, bhī etc. are the different forms of the mind कामः सङ्कल्पो विचिकित्सा श्रद्धा श्रद्धाधृतिरधृतिर्हीर्षीर्भीरित्येतत्सर्वं (Bṛhadaranyakopanisad sbh- I-5-3.) says that it is as a result of the functioning of the mind that one feels anxiety, dejection, joy, and desire. Through the instrumental agency of the mind one seeks in the external world, the benefit of all that one strives for. The mind is therefore the cause of both work and enjoyment- चिन्ताविषादहर्षाद्याः कामाद्याः अस्य वृत्तयः । मनुते मनसैवैव फलं कामयते बहिः (Sarvavedantasiddhanta sarasamgraha- 356).

It is a serious question to ask whether the mind is an independent entity. In his Kenopaniṣad bhāṣya he says that the mind is not independent, because if the mind were independent, in the matter of pravṛtti and nivṛtti then none would ever have any thought of evil. Without the light of the consciousness, the antahkaraṇa will not be able to perform its functions such as thinking and determining-
नह्यन्तःकरणम् अन्तरेण चैतन्यज्योतिषो दीधितिं स्वविषयसङ्कल्पाध्यवसायादिसमर्थं स्यात् ।
The cognition of a thing takes place indeed through the combined functions of the senses and the mind. It is not possible that by mind everything becomes thinkable because what is thinkable is impossible to be thought of without the thinker - सर्वमपि मन्तव्यं मन्तारमन्तरेण न मन्तुं शक्यम् (Aitareyopaniṣad. Sbh. II-1).

Mind alone is the atma because it is only when the mind is active the self becomes an agent and enjoyer; not otherwise. Hence, the mind is said to be the Self - “मनो ह्यात्मा”. -Waking or dreaming of the Self (jīva) is caused by its being conditioned by the mind. Brhadaranyakopanisad says: associating with the mind and becoming identified with the dream, it meditates, as it were, it moves, as it were. In the real sense, the self does not dream or keep awake, by itself. The mind first observes an object, then makes an effort and finally accepts it. Buddhi supports the mind in its activity. The trigūṇas affect the functioning of both the mind and the Buddhi. He states that it is logical to say that the mind is independent while experiencing diverse forms - मनसः विभूत्यनुभवे स्वातन्त्र्यवचनं न्यायमेव (Prasnopanisad. Sbh IV-5). It is a means in the matter of the acquisition of the knowledge of Brahman- मनसैवेदम् आप्तव्यम् ।

In the Aitareyopanisad, it is stated that the heart is the mind- यदेतत् हृदयं मनश्चैतत् (III-1-2) - through this one antahkaraṇa, as associated with the eye, one sees forms; as associated with the ear, one hears; as associated with the sense of smell, one smells; as associated with the sense of taste, one tastes; through this alone in its mental aspect as characterised by doubt, one doubts, and in its aspects as the intellect one determines. Therefore, this is the one instrument that functions embracing all objects of senses, rendering every perception of the perceiver possible- एतेन अन्तःकरणेन एकेन चक्षुर्भूतेन रूपं पश्यति श्रोत्रभूतेन शृणोति घ्राणभूतेन जिघ्रति वाग्भूतेन वदति जिह्वाभूतेन रसयति स्वेनैव विकल्पनारूपेण मनसा विकल्पयति हृदयरूपेण अध्यवस्यति । Here Śrī Sankara says that the self, for whose perception the functions of the internal organ in the form of the heart and the mind are to be explained- Samjanam- perception, the state of consciousness, Ājñānam- command; vijñānam- knowledge of the arts and the like; prajñānam: alertness of the mind; medhā: power of grasping and retaining in memory the essence of texts; Dṛṣṭi: perception of all objects through the senses; Dhṛti: firmness that breaths vigour into the weary body and senses; mati: power of reflection, manīṣā: freedom of thinking; jūti: mental affliction resulting from illness, smṛti: memory, sankalpa: ascertainment of forms etc., kratu: determination; asu: act of respiration that sustains the activity of life; kāma: longing; vasa: fascination with keeping company with women.

The internal organ, the means of perception of the witness, is a limiting adjunct of Brahman. अन्तःकरणवृत्तयः प्रज्ञप्तिमात्रस्य उपलब्धुः उपलब्ध्यर्थत्वात् शुद्धप्रज्ञानरूपस्य ब्रह्मणः नामधेयानि भवन्ति (Aitareyopanisad sbh. III-1-2). He adds that all of them becomes the names of consciousness, but not naturally and directly- 'सर्वाण्येव प्रज्ञानस्य नामधेयानि भवन्ति न स्वतः साक्षात्'. All these indicate that the mind has two divisions: śuddha and aśuddha (Pure and impure). The mind free from contact with the external senses is the pure mind, i.e., the self.

Compared to other sense organs the 'mind' is the divine, supernatural, extraordinary eye of the Self, by which one sees. Hence it is called 'daivam caksu'. It is the instrument of perception of objects over all three periods of time. Similar to this it is free from evil. It is the means of perception of everything subtle and hidden. Hence, it is called the divine eye. मनस्तु लिङ्गालोपलब्धिकरणं मृदितदोषं च सूक्ष्मव्यवहितादिसर्वोपलब्धिकरणं चेति दैवं चक्षुरुच्यते (Chandogyopanisad.sbh. VII-12-5). It is pure mind. Bondage and liberation are alike of the mind; so the two are good and evil. Mokṣa is the result of a pure mind; bandha is the result of an impure mind. शुद्धेन मोक्षो मलिनेन बन्धो । विवेकतोऽर्थोप्यविवेकतोऽन्यः (Sarvavedantasiddhanta sarasamgraha- 358) ।

The tranquillity of the mind leads to knowledge, and through this, one can attain mokṣa. Mokṣa is not simply a negative state but a condition characterised by positive factors of bliss, knowledge and existence. Psychological knowledge is to be utilised for the attainment of this highest state. Śrī Śankara's perspectives on the mind and its functions can be considered intensely practical i.e. a way of life. To understand the mind and keep it filled with positive thoughts alone is the way to spiritual elevation. The Indian mind often draws inspiration from great souls and considers them role models to be elevated. Hence Śrī Śankara's explanation of the mind and its functions may be studied to uncover new perspectives in Indian psychological studies.

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Regional Peculiarities in Prakriyāsarvasva

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Prakriyāsarvasva is a recast of Aṣṭādhyāyī written by Nārāyaṇabhaṭṭa. It is Dharmakīrti's Rūpāvatāra that initiated rearranging the sūtras of Aṣṭādhyāyī in such a way to enable the learners to find out the derivations of words in an easier manner. Posterior to this, we get Rūpamāla of Vimalasarasvatī and Prakriyākaumudī of Rāmachandra. All these three works had tried to rearrange Paninian sūtras in an order which was beneficial to the derivation of words, but none the above covered each and every sūtras of Aṣṭādhyāyī. However Siddhāntakaumudī of Bhaṭṭojidīkṣita had succeeded in including all the sūtras of Aṣṭādhyāyī but it followed Prakriyākaumudī in its divisions and in the arrangement of sūtras. Nārāyaṇabhaṭṭa, almost at the same period (latter half of sixteenth and the former half of the seventeenth centuries of the Christian era) wrote Prakriyāsarvasva at the command of Devanārāyaṇa, the ruler of Ampalapuzha. King Devanārāyaṇa, pointing out the defects of other recasts, suggested the method to be adopted in writing the work and its title Prakriyāsarvasva. He had a keen interest in this work that he gave necessary instructions from time to time. These are the facts indicated by Nārāyaṇabhaṭṭa himself in the verses at the beginning of the work. The work was a grand success in attaining its aim that was to rearrange the sūtras to facilitate them to make the derivations easier. A special characteristic of this work is that there are a considerable number of verses mostly in anuṣṭubh metre. Some of them are the explanations of the sūtras, while others are

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enumerating examples. Almost all the examples for the rules are related to Lord Krishna. Another noteworthy feature of this work is that there are many instances which show native elements. These are sometimes seen while showing the derivation of some of the words common in Malayalam, or giving opinions of the Keralite authors or while giving examples from literary works of Keralite poets. This paper tries to highlight these features of Prakriyāsarvasva.

The works mentioned in Prakriyāsarvasva

Many grammatical and literary works were mentioned in Prakriyāsarvasva. The grammatical works mentioned therein by its author were the sources for different observations suggested in that work. This is a striking feature of Prakriyāsarvasva, which is not seen in the Siddhāntakaumudī, which highlights the difference of views of other grammarians while explaining the sūtras. It is notable that the works mentioned in Prakriyāsarvasva were the texts popular in Kerala for teaching grammar in his time. The author himself summarized the main sources in two verses in the work. One is at the end of Kṛt Khaṇḍa

वृत्तिं तद्धरदत्तरामविवृतीं भाष्यदिकं कौमुदीं
तद्ग्याख्यामपि धातुवृत्तियुगलं दैवञ्च कल्पद्रुमम् ।
भोजोक्तिद्वयदण्डनाथविवृतीं भट्ट्यादिकाव्यलयं
तिस्रश्चामरकोशनामविवृतीः संप्रेक्ष्य संक्षिप्यते ॥

There are twenty books enumerated in the above verse .

Three of them are – Kaśikāvṛtti of Jayaditya and Vamana, its commentaries Padamañjari of Haradatta, and Vṛttipradīpa of Rāma which is also known as Rāmādeva or Rāmamiśra. Of these three, Kaśikāvṛtti and Padamañjari which are mentioned very frequently, the first is referred to as Vṛtti and the other by the name of its author Haradatta mostly called as Hara. Vṛttipradīpa is an unpublished manuscript. Venkitasubramonia Ayer opined that this work seems to have been popular in Kerala since several manuscripts of this are available in Malayalam script. The earlier commentary of Kaśikāvṛtti known as Nyāsa of Jinendrabuddhi was also mentioned in Prakriyāsarvasva but less frequently than the other three. This work was not mentioned in the above verse.

Mahābhāṣya of Patañjali, its commentary called Pradīpa of Kaiyaṭa. are the other two works mentioned in the verse.

Kaumudi and its vyākhyā which were mentioned in the verse are Prakriyākaumudī of Rāmachandra and its commentary Prasāda of Viṭṭhala. Another recast of Aṣṭādhyāyī called Rūpāvatāra was also cited once by the name of its author Dharmakīrti. The commentary on this called Nīvi of śankarārya was also referred to in this work. śankarārya was a native of Kerala.

The two dhatuvṛttis mentioned in the verse are Madhaviyadhātuvṛtti and Kṣīratarāṅgiṇi of Kṣīrasvāmi. Both of them were quoted profusely by the name of their authors, the first as 'iti Mādhava' and the second as 'iti Svāmi'.

The next two works mentioned in the verse are Daiva and Kalpadruma. Of these two, the first one Daiva is a work on roots showing their different forms and meanings. This work was quoted only once but its commentary Puruṣakāra of Līlāśuka was quoted more frequently in the work. Līlāśuka was believed as a native of Kerala. The other is Kavikalpadruma of Bopadeva. This is a work enumerating dhātus in the alphabetical order of their endings.

There are two works of Bhoja called Sarasvatikaṇṭhābharaṇa² and Ṣṅgāraprakāśa on Grammar. These two works were mentioned in the verse as Bhojoktidvayam. The author used these Bhojasūtras as the supplement to the Paninian Grammar. The commentary on the Bhojasūtras called Hṛdayahārīṇi by Daṇḍanātha was also frequently cited in the work only by the name of its author as Nātha. The other non- paninian treatises referred to in this work are Mugdhabodha of Bopadeva, Chandravayākaraṇa of Chandra and śakaṭāyanavyākaraṇa of śakaṭāyana.

Bhaṭṭitritaya mentioned in the verse are the three śāstrakāvyas - Bhaṭṭikāvyā of Bhaṭṭi, Subhādraharaṇa of Nārāyaṇa and Vāsudevavijaya of Vāsudeva. Nārāyaṇa, the author of the second work was a member of a famous group of poets and scholars known

2 Bhoja wrote two works in this name; one is on poetics and the other on Vyākaraṇa. The work mentioned here is the grammatical treatise and the other is not used in this work.

as 'eighteen and a half poets' in the court of Zamorin of Calicut. Vāsudeva was believed to be a member of Namboothiri family in Peruvanam, a village in central Kerala. The examples for the grammatical rules were often taken from these works.

Three commentaries on Amarakosa were mentioned in the verse. Two of these are Amarakosodghaṭana of Kṣīrasvāmin and the tikāsarvasva of Sarvānanda. The name of the third can not be found in the work. Venkitasubramonia Ayer suggested that this would possibly be Subodhini of Jātavedadīkṣita which must have been popular in Kerala since manuscripts of it in Malayalam script are then available.

The works quoted in the Uṇādikhaṇḍa are given at the end of this khaṇḍa –

“ उणादिवृत्तिलितयं दण्डनाथकृतिं तथा ।
दृष्टैतत् कृतमस्माभिर्देवनारायणाध्वना ॥”

This verse also refers to three vrittis in addition to the work of Daṇḍānatha which was mentioned in the earlier verse. Two of these three vrittis mentioned were the vṛtti of Svetavanavāsin and the vṛtti of Durgasimha. The third was not mentioned explicitly in the work. Venkitasubramonia Ayer opined that this was perhaps the commentary on Uṇādi in the Prasāda.

There are many other works quoted in Prakriyāsarvasva. Among these, three works on poetics are worth mentioning. They are Kāvyaḷaṅkārasūtravṛtti of Vāmana, Kāvyaaprakāśa of Mammaṭa and Vyaktiviveka of Mahimabhaṭṭa. Of these three, the first was frequently quoted in the work and the last two were cited only once.

This list of books quoted in the work shows that the grammatical texts taught in Kerala were Mahābhāṣya with Pradīpa; Kāśikā with Padamañjari, Nyāsa and Vṛttipradīpa. The quotations from the Kerala works Nīvi, Daiva, Puruṣakāra, Subhadrāharaṇa, Vasudevavijaya etc. helped to introduce these works to its readers.

Sanskrit Etymologies given to words which are generally accepted as Malayalam words

The etymologies for a number of words are given in Prakriyāsarvasva in Kṛt, Taddhita and Uṇādi Khaṇḍās. Among these

the etymologies for some words which are considered as Malayalam words are given from Sanskrit roots.

Keralam is a word accepted to be based on 'kera' meaning coconut palm. In Prakriyāsarvasva, its etymology was given from the root 'kr vikṣepe' as kīryante vyāpyante marīcādibhiḥ iti keralah.

Piṇṇaḥ meaning tilakalka is a word derived from the root 'pana vyavahāre' by the Uṇādi sūtra, 'panericcopadhayaḥ'. This sūtra is not seen in uṇādi-pāṭha in Siddhāntakaumudī. Venkitasubramonia Ayer observed that the word piṇṇaḥ reminds us of the Dravidian word 'piṇṇākku' having this sense. He further opined that a word piṇyāka in this sense was found used in Sanskrit literature, but it was likely that too was a loanword from Dravidian.

The etymology of the word Parpaṭa was given in Prakriyāsarvasva by the word ādi in the Bhojasūtra 'kīkaṭa-kapaṭa-karpaṭādaya' under the uṇādisūtra शकादिभ्यो'टच्.

K. Kunjunni Raja in his work Bhaṣāgaveṣaṇam opined that the Malayalam word pappāṭam is from Sanskrit parpaṭa. But Venkitasubramonia Ayer did not support this view. He opined that this was a Dravidian word pronounced as pappāṭam in Malayalam and Tamil, pappala in Kannata and pappadamu in Telugu.

Tāli is an ornament worn by the wedded women at their neck. This word is current mostly in Dravidian languages only. The etymology of this word was given in Prakriyāsarvasva by the Bhojasūtra, अलिशलिपलितलिजम्यणिभ्यश्च under the uṇādisūtra जनिघसिभ्यामिण्.

Bhoja derived the word maṇi from the root maṇa with the suffix i. Nārāyaṇabhaṭṭa added that the meaning of maṇi thus derived was both gem and bell. मणतीति घण्डापि मणिः under the uṇādisūtra खनिकष्यञ्सि etc. But maṇi in the sense of bell is found only in Dravidian languages.

References on the pronunciation of some words current in Kerala

The letter ऌ is seen only in vedic Sanskrit. But Nārāyaṇabhaṭṭa stated that this ऌ was only a variation of ḍa or la. He used ऌ in words where this sound was current in the pronunciation of Keralites. भिदेळिमानि, पचाळिमाः, मुकुळम् are the examples. In the uṇādisūtra, कृओञ्चच्, the form is given as करञ्जः. रलयोरभेदः कलञ्जः and कळञ्जः. One of the examples given in Prakriyāsarvasva for the uṇādisūtra मूलेरादयश्च is नाळिकेर. This is as pronounced by Keralites. In other

grammatical works it is given as नारिकेल.

The author had stated in another occasion that the word Padma was derived from the root pad and not from pat. So, the pronunciation patma was not correct. It is notable that this way of pronunciation is common in Kerala even now.

Reference on the geography of Kerala

One of the examples for the sūtra, आङ् मर्यादाभिविध्योः is आकोलं केरलाः or आकोलेभ्यः. Here the border of Kerala is stated as Kola. Kola stands for Kolattunādu in northern Malabar and this is identical with the northern border of the present-day Kerala state.

Historical and cultural references related to Kerala

References on his family and teachers and on King Devanārāyaṇa at the beginning of the work have its historical significance.

The word pāṇindhama, is a nipata by the sūtra, उग्रम्पश्येरम्मदपाणिन्धमाश्च. Nārāyaṇabhaṭṭa explained pāṇindhama adhva was the path where one used to clap hands while walking along that path so that snakes or untouchables moved away from there. This indicates the practice which was unfortunately observed in Kerala among the higher castes, particularly among Brahmins, to clap hands while going along a path to make the lower-castes enable to move away from there.

References on some places in South India

It is remarkable that examples for some sūtras are the places in South India. Madhura was given as example in the place of Mathura in other grammatical treatises.

There is a rule that लङ् is used in the case where the action is not perceived by the orator but it is perceivable to him. The example for this rule is given in Prakriyāsarvasva as पाण्ड्यं चोलनृपोऽजयत्. the भविष्यति मर्यादावचनेऽवरस्मिन् Pandya king was defeated by the Chola king.

The example given for the sūtra is gokarṇāḍavaram tu yat.

Narayabhaṭṭa derived the word Pampa, the name of a river in Kerala by the word ādi in a Bhojasūtra, शिल्पक्षुपनीपचम्पाशम्पादयश्च.

Conclusion

The history and customs of a society is always found reflected in the literary works of that region. The books on grammar are not exceptions to this. Aṣṭādhyāyī and Mahābhāṣya reveal many such

elements and studies were already undertaken in this respect.

Prakriyāsarvasva of Nārāyaṇabhaṭṭa also shows some glimpses of the historical and cultural features of the society and regional variation of Sanskrit language. Kerala grammarians had a liberal attitude towards grammar that they felt grammar should follow the language. This attitude was reflected in Prakriyāsarvasva. Nārāyaṇabhaṭṭa accepted other non - paninian systems of grammar like Bhoja, Chandra, Sakatayana etc. in order to supplement Paniniya.

Further, Nārāyaṇabhaṭṭa had a keen interest in establishing some Dravidian traits of Malayalam as they come from Sanskrit. So he claimed that the Malayalam pronunciation *æ* is from Sanskrit with the help of Prātiśākhya. Further he tried to find out the etymologies of some Dravidian words like *tāli*, *maṇi* in the sense of bell etc. from Sanskrit roots. At the same time, he pointed out that the Kerala pronunciation *patma* instead of *Padma* is incorrect.

Though the cultural and geographical references are only a few in Prakriyāsarvasva they have their own significance and importance.

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Parāstotra - Edition and Study

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Abstract

This study focuses on a rare stotra kavya of Kuzhikkāṭṭu Śankaran Bhaṭṭatirippādu at Kuzhikkāṭṭillam, Pathanamthitta District, Kerala. This work, known as Parāstotra comes under the category of Tāntric stotra literature. Here, this article introduces three manuscripts of Parāstotra (Manuscript No. 17798-G, MS. No. 17860 A1, and MS No. T 1539) and also the edition of the manuscript (MS. No. T. 1539) as a simple edition method. The study begins with a brief overview of the history of stotra literature, its divisional peculiarities, Tāntric stotra literature etc. Then the second part of the work concentrates more on the editing process of the proposed text in Malayalam script at the highest level, MS No. T 1539 and attempts to transliterate from Malayalam to Sanskrit. In addition to this, the section also deals with the details of manuscripts, colophon details and introduces the significance of Parāstotra.

Key Words

Stotra, Tantra, Tāntric stotra, Śakti, Garttavana.

Among the Indian classical literature, stotra literature has occupied an important role. Thousands of stotra kāvya-s are spread all over India and its neighbouring countries. Some stotra-s are independent in nature and some of them are contextually illustrated versions taken from works like the Mahābhārata, Purāṇa, Mahākāvya-s, Māhātmya classes etc. For example, Viṣṇusahasranāma, Lalitāsahasranama, Devīmāhātmya, Gaṇeśasahasranāma are taken from Mahābhārata, Brahmāṇḍapurāṇa, Mārkaṇḍeyapurāṇa, Gaṇeśapurāṇa respectively. Stotra literature is known as 'Living Literature'. Because it is marked from Vedic literature and up to modern times. Various types of

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stotra-s were flourished in different regions of India in Sanskrit and its transliterated mode as well.

The word meaning of 'stotra' as follows: तूयते अनया इति स्तोत्रम्।¹ Its meaning is that "This is used to Praise the God". Bhakti is the prime sentiment of stotra kavyas. Moreover, it is the praise of the favourite deity or Guru or King etc. As per the character of stotra literature, it is generally divided in to six. Definition of stotra as follows –

‘नमस्कारस्तथाशिश्च सिद्धान्तोक्तिः पराक्रमः ।

विभूतिः प्रार्थना षड्विधं स्तोत्रलक्षणम् ॥’²

Aṣṭakās, Muktakās, Daśakās, Aṣṭottaraśatakas, Sahasranāmastotras, Akṣaramālākrama, Kavacā-s, Mantrākṣara Kramas, story related stotra-s, initiated models, Dhyānas, keśāḍipāda, Pādāḍikeśa, Ṣaḍkās, Pañcaka-s, Saptati, Pañcaśati, Pañcaśika, Daṇḍakas, Prayātas etc are the classification of stotrakāvyas.³ Among these Tāntric stotra-s plays an important role in the ancient literature of India. Most of the Tāntric stotra-s and Dhyāna-s are appearing as part of the Kriyāpāda of the Tāntric text. The saints like Agastya, Durvāsa, Śaṅkarācārya etc. are renowned scholars in the field of Tāntric stotra literature and they have produced so many valuable stotra works. Rṇaharaganeśa stotra from Rudrayāmala, āpadudhāraka durgāstotra from Sidheśvarītantra, Soundryalaharī of Śaṅkarācārya etc are the best examples of Tāntric stotra. In this Tāntric stotra corpus, Parāstotra is one of the rare Tāntric stotra. This work, authorised by a Garttavanaśankara, comes from a traditional Tāntric in Kerala. The name Garttavanaśankara is the Sanskrit version of the Malayalam word Kuzhikkāṭṭu Śankara. Kuzhikkattu Sankaran Bhaṭṭatirippādu is a renowned Sanskrit scholar in Kerala Sanskrit literature. He lived in the 8th century A.D.⁴ From this particular family have produced several valuable Tāntric works such as Kuzhikkāṭṭupacca,⁵ Nṛṭaraṅgajirṇodhāra, Nartanaraṅganavikṛtavayākhyā, Skandānuṣṭhānakalāpasanḍraha, Śaivānuṣṭhānakalāpasanḍraha, Bhadrakalikālpam, Vaiṣṇavānuṣṭhānakalāpasanḍraha etc are the famous Tāntric works in Kuzhikkāṭṭillam.⁶

In this particular group, the Parāstotra of Garttavanaśankara has a significant role in the field of Tāntric stotra literature. MS. No. 17798.G, MS. No. 17860 A1 and T.1539 preserved at Oriental Research Institute and Manuscripts Library, University of Kerala, Kariavattom

(ORI & MSSSL) in palm leaves mode and T. 1539 is a transcript or in Pr. (paper) mode. The physical condition of palm leaves is not good and they are fully worm eaten. But the transcript version is so legible. The MS No. 17798.G. material is in palm leaves. The work named Parāstotram written in Malayalam script, the language used is Sanskrit, the condition is partially damaged and the length and breadth are 35.5cm and 4.5cm, respectively. 60 Grantha Sankhya contains five folios. As per the accession register, the custodian of this text was from TarayilKuzhikkāṭṭillamAgniśarmanBhaṭṭatirippādu, Tiruvalla. It's very difficult to understand the details of the colophon and other important factors of the work. MS No. 17860 A1 is another copy, material in palm leaves, text named Parāstotra. Total of seven folios, length and breadth are 17.3cm and 3.3cm, respectively. The author of the work is TarayilKuzhikkāṭṭillamMaheśvaranBhaṭṭatirippādu, language is Sanskrit written in Malayalam script. The folios are fully damaged. This work contains approximately 78 grantha-s, details are follows-

‘श्रीगर्त्तवनशङ्करविरचितं श्रीपरास्तोत्रम् समाप्तम् ।’

MS No. T. 1539 is a transcript work where the physical condition of the text is good. In total, eight folios, contain 80 Granthas. On the last page of the text, the appointed scribe noted some references about his responsibility. There, he informed that this work was copied and submitted through the proper channel at the time of Ullur S Paramasvara Iyer, who was the director of ORI & MSSSL. Copied from a manuscript belonging to Kuzhikkāṭṭillam received through Mahakavi Ullur S Paramesvara Iyer. A.P.⁷ The script used is Malayalam and the language used is Sanskrit. This transcript work has very rare scribal errors. This is approximately a hundred-year-old transcript. There are no details about the scribe in the transcript or Lekhaka Mudra. Machine-made quality paper is used, which was made by the Government of Travancore marked with Śaṅkhamudra. Actually, it is a carbon copy. There may be an original copy that is handed over to the custodian. The writing instrument is a pencil-type material. This work contains 49 stanzas written in Vamśasta metre. The theme of Parāstotra focuses on the significance of Devi worship and it reveals the occult nature and benefits of Śakti worship. Several literary and poetical beauties are expressed throughout this

work. Ullur S. Parameswara Iyer and Vatakkumkooor also mentioned the importance of Parāstotra and the contributions' of this particular family in their historical works.

Colophon details are as follows: The work begins with-

‘श्रीपरास्तोत्रं गर्त्तवनशङ्करविरचितम् । श्रीगणपतये नमः ।’,

and Ends with

‘गर्त्तवनशङ्करविरचितं श्रीपरास्तोत्रम् समाप्तम् ।’

The content of Parāstotra is the prayers of Goddess Durga. ‘Parā’ means Goddess Durga. Hence, the author illustrates the alleged deity, Keśādipādavarṇana.⁸ This proposed work focuses on a simple edition as per the norms of textual criticism under the category of transmission through licenced protected.⁹ This work is not general literature, that is why the proposed work attempt to keep the protected method to the greatest extent possible. Parāstotra is an unedited work. The style of writing is in running Malayalam letters; *ra, ma, pa, rpa, ca, śca, stu* etc. are written in different natures. Except for sloka 36, all other stanzas are completed very clearly. This stanza has some missing letters, but the present editor of Parāstotra instructed here the apt letters ‘*ta*’ and ‘*pra*’ without losing the clarity of the work. Bṛhannāradiyapurāṇa referred a Parāstotra contain 26 slokas it is also praised Devi, but Parāstotra of Kuzhikkāṭṭu and above mentioned Parāstotra are not same in nature.

Parāstotra

(The edited Text)

(*Transliterated from Malayalam to Sanskrit- MS No. T. 1539*)

श्री

श्रीपरास्तोत्रं गर्त्तवनशङ्करविरचितम् श्रीगणपतये नमः ॥

शिवा विना नैव शिवेन नानया शिवोऽपि तौ द्वावपि नित्यसङ्गतौ ।

इति स्मरन्त्यागमपारगा यतस्तदाश्रये केवलमम्ब ते पदे ॥ 1

असन्तमर्थं प्रतिसत्त्वशेषेषु भ्रमावतारेण मलीमसात्मनाम् ।

अपास्यमोहं प्रजनय्यतात्त्विकीम् धियं शिवे चेतसि सन्निधत्स्वनः ॥ 2

भवाम्बुधिं जन्मविनाशनामभि स्तरङ्गसङ्घैर्मुहुर्हृत्पतिष्णुभिः ।

तिमिङ्गलाद्यैर्विषयेन्द्रियात्मभि भयावहं तारयमां हरप्रिये ! ॥ 3

चिदम्बरस्थे शिशिरांशुमण्डले हृदिप्रभानाथ दलारूणाम्बुजे ।

स्वमूलचक्रे शिखिमण्डलेऽपिया स्फुरन्ति देव्यः प्रणताः स्मतावयम् ॥ 4

महीपयोवहि मरुद्विहायसां मनोयुजामम्बषडध्वनामपि ।

यदूर्ध्वभूमौ विहितास्पदं सदा तदाश्रये ते चरणाम्बुजद्वयम् ॥ 5

- सृजत्यवत्यति जहन्ति विश्वसृक् जनार्दनो भर्ग इति क्रमेण यत् ।
तदम्ब ते भूलतयोरनुग्रहादिति प्रतीमो जगतामधीश्वरि ॥ 6
- विरिञ्चवैकुण्डकपालधारिणः स्वकामिनीभिस्सहयामुपासते ।
भजाममातस्तरलेन चेतसा । लिमुर्त्तिमूलप्रकृतिं कथं नु तान् ॥ 7
- यदन्वितं प्रेतमिति द्विधा बुधै रभाषि देव्यासनमादृतागमैः ।
अशेषसम्पत्त्यपवर्गकारणं परं तदानन्दचिदात्मकं भजे ॥ 8
- सपादयुग्मेन शिरोनुबिम्बकम् निजं यथोल्लङ्घितुमीहते जनः ।
पदप्रदेशेन तदाशिरो भवेत् तथा भवत्यास्थितिरूर्ध्वमूर्ध्वतः ॥ 9
- सतत्त्वसंवेदनमम्बतेवयं विनाकथं त्वां परमेश्वरी स्तुमः ।
तथापियावत्प्रतिवृत्तिकुर्महे त्वदियकेशादिपदान्त चिन्तनम् ॥ 10
- मुखश्रियासौ मम खण्डितशशी । किरीटके खण्डममुष्य पश्यत ।
इतीवलोक प्रतिबोधकार्यतो धृतो जयत्यम्ब तवैष शेखरः ॥ 11
- भवद्विरप्येवममी यथा मया समर्चनीया इति भक्तशिक्षणम् ।
विधातुकामाभवती दधाति किम् ग्रहान् किरीटे नवरत्नकान् गतान् ॥ 12
- कचप्रकाण्डप्रकरा जयन्ति ते रुचिप्रकर्षात्करभीकृताम्बुदाः ।
सुरद्रुमास्त्वप्रसवैरलङ्घ्यां विधाय येषां चरितार्थतां ययुः ॥ 13
- मुखाम्बुजं वा मकरन्दलब्धये सुरद्रुमालामथवा किरीटगाम् ।
वयं व्रजामेत्यलिनस्समाकुला भवानि ते भान्त्यलकावलीच्छलात् ॥ 14
- बिर्भर्षि शृङ्गागाररसामृतावहं यदम्ब फाले नयनं सुसाधु तत् ।
किमन्यथा चेत् स्मरदाहजृम्भित शिशवस्य शाम्येन्नितिदेक्षिपावकः ॥ 15
- युगं तवान्दोलमिदं यदि भ्रुवोर्ज्जगन्महामोहकरं मनोभुवः ।
ततोऽम्बजानाम्यवलम्बदण्डताममुष्यनासेयमुपैतितावकी ॥ 16
- रविस्तवैकं परमक्षि चन्द्रमाः प्रगल्भमेवं कथयन्ति पण्डिताः ।
इदं प्रमाणेतर देतयोर्यतो । रुचिप्रकर्षोयुगपत्प्रकाशते ॥ 17
- अनङ्गबाणास्त्रितये दृशां द्वयोरपाङ्गयोश्च ध्रुवमम्बसंस्थिताः ।
यतो भवत्यक्त समाधिरीश्वरस्तवानने सन्निहिते विलोकिते ॥ 18
- अपाङ्गलीला करुणामयी तव स्मितप्रभा चेयमुभे प्रयच्छताम्
ममत्रिलोकाधिपतित्वसम्पदं पदं च विज्ञानमयं महेश्वरी ॥ 19
- स्मितप्रभायाश्चरदच्छद्युते विमिश्रणाल्लोहितशुक्लरोचिषः ।
तवाग्रसंस्थाः परिवारदेवता न रूपतो निश्चिनुमो विनायुधैः ॥ 20
- झणत्झणत्कारिमहार्धकुण्डलप्रकाण्डदीप्रप्रतिबिम्बमण्डलम् ।
महेशितुश्चुम्बनबिम्बमण्डितं विराजतेगण्डयुगं तावम्बिके ॥ 21
- अलक्तकस्योत्कट एव शोणिमा शशासृजद्वारुणिमातिरेकवान् ।
नतौ लभते प्रसरेण रोचिषां तवाम्ब कन्नाधररागतुल्यताम् ॥ 22
- प्रवाललौहित्यगुणोदयोऽपरः फलस्यैबैम्बस्य च शोणिमेतरः ।
सुचर्वितस्याम्ब हरेण रागिणा तवाधरस्यारुणिमान्य ईक्षते ॥ 23
- इदं तवोद्भासि कपोलदर्पण द्वयस्य किं वृन्त्युगं प्रकाशते ।

- सुधामुखेन्दोर्गलितं किमीहते कथं नु कुर्मश्चिबुकावधारणाम् ॥ 24
- न संशयो नः स्मरवैरिवल्लभे लभेत कल्याण परम्परामयम् ।
मुखाम्बुजं तावकमन्तरात्मना मनागपि ध्यायति निर्मलेन यः ॥ 25
- जयन्ति लेखा गलनालसंश्रयास्तवाम्ब मालेयरसेन चर्चिताः ।
मणिस्फुरन्मङ्गलसूत्रमण्डिता ॥ वलिलयीविभ्रमदर्शान्तिदाः ॥ 26
- दधासि पाशाङ्कुश चापसायकान् कराम्बुजैरम्ब किमर्थमात्मनः ।
विनापि किं बन्धनतर्षणादिभिर्महेश्वरस्त्वत् परतन्त्र एव हि ॥ 27
- स्तनौहरप्रेयसि मण्डलाकृति निरन्तरौ तुङ्गतरो स्थवीयसौ ।
विचित्रकूर्पासविभेदलम्पटौ तवाश्रये हार विभूषणोज्वलौ ॥ 28
- (अथवा)
- स्तनौहरप्रेयसिहारभूषणौ विचित्रकूर्पासतिरोहितौ तव ।
परस्परस्पर्धितया विजृम्भणाद् द्वितानिरासायकृतोद्यमाविव ॥ 29
- तवाङ्गलावण्य सुधासरस्वत स्समुत्थितौ यौ स्तनवर्त्मकुड्मलौ ।
तयोर्विकासं प्रतिपाल्यतद्गतौ महेशिभातः किमुचूचुकालिनौ ॥ 30
- इमौमहेशोरसिनैजकुङ्कुम द्रवप्रकुप्तारुणमण्डलद्विकौ ।
स्तनौतदीयामल भस्मरूपा तवाम्बदुर्वर्णघटभ्रमावहौ ॥ 31
- विलोक्य वक्ताम्बुरुहं समुद्रता निरुद्धमार्गा च ततः स्तनान्तरे ।
तवाम्बरोमालि मधुव्रतावलिः प्रयातुकामा किमसौ यथागतम् ॥ 32
- यथा ललाटाक्षि तवाननाम्बुजाद्यथा स्तनाभ्यामितरे च लोचने ।
तथाम्ब शङ्के गिरिशस्य मानसं न रोमरामराजेश्वलतीत्यगात्मजे ॥ 33
- मनोभुवोमेचक केतुमण्डतां महेशि रोमालिरियं व्रजेद्यदि ।
ततस्त्वदीया वलयो विलग्नगा स्त्रिमेखला एव तदीयपिङ्गाः ॥ 34
- स्थविष्ठतुङ्गस्तनभारकातरं वलिलयीजिह्वितरोमराजिकम् ।
तनोतु मध्यं तव न शिवं शिवे क्रशीयसामग्रिमता मुपेयिवः ॥ 35
- त्वमम्बलावण्यसुधापयोनिधि र्गभीरनाभी तव मानसं सरः ।
मनोमहेशस्य मरालपोत (क ?) (प्र ?) तीतिरेवं मम शाङ्करप्रिये ॥ 36
- अधस्तनं तावकमङ्गतल्लजं प्रदक्षिणावर्तगभीरनाभितः ।
विचित्ररत्नोज्वलमेखलालसं हुकूलसंच्छादितमम्बसंश्रये ॥ 37
- (अथवा)
- प्रभामयं तावकमङ्गतल्लजं गभीरनाभीकुहरादधस्तनं ।
विचित्ररत्नोज्वलहैममेखला लसद्दुकूलावृतमम्बसंश्रये ॥ 38
- नितम्बबिम्बं जगदन्तकान्तक प्रिये प्रसूनायुध नूतमण्डपम् ।
कथं वदामो भवदीयमादिमम् प्रथीयसामम्ब गरीयसामपि ॥ 39
- तवोरूकाण्डद्वयमम्बशोभते सहक्षमैरावतहस्तिशुण्डया ।
लखुप्रचारैर्नखकेलिलेखनैः क्वचित् क्वचिद्भूषितमङ्गजद्विषः ॥ 40
- मम प्रतीतिस्सुरकुम्भिकुम्भयो रुदेति पुष्पेषु निषङ्गयोरपि ।
विचिन्तिते जानु समुद्रतद्वये महेशिजङ्घायुगले च तावके ॥ 41

अधोमुखे यद्यरूणाम्बुजेपदे गते च जङ्घे यदि नालतान्तयोः ।	
कथं न यातस्तवजानुमण्डले तदीयकन्दत्वमगात्मजे ततः ॥	42
क्वणत्तुलाकोटि युगेन भास्वतारणन्मरालप्रतिमेन मण्डितम् ।	
पदद्वयं तामरसानुकारि ते विभाति ताम्राङ्गलिकोमलच्छदम् ॥	43
स्वभावकान्तं विपदामनास्पदं पदं रूचीनां प्रपदं तवाम्बयत् ।	
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Alienation through Exile: A Critical Introspection into John Dos Passos' *Nineteen Nineteen*

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Abstract

The concept of alienation and exile examines the destructive forces that separate individuals from their homes, societies, and nature, leading to tragic situations they cannot control. This causes depersonalization, disrupting their emotional harmony with themselves, their experiences, and their society. Dos Passos explores this theme in “Nineteen Nineteen,” focusing on the impotence and loneliness of individuals during total war, particularly through the story of Joe Williams. The study analyzes Joe’s rootless migration, symbolizing the Lost Generation’s quest for motion without direction, and examines how society’s dependency on Joe shaped his identity.

Key Words

Alienation, exile, Nineteen Nineteen, Dos Passos

The concept of exile involves the forced expulsion of a man from his home or society and his separation from the rest of the community. This state may lead the individual to a tragic situation, “a depersonalization that shatters his emotional harmony with himself, his experience and his society” (Njogu and Muriiki 1). This depersonalization is, mostly, the root cause of the state of mind which is called alienation on which the individual has no control. “Alienation may be described as a psychological separation from the protagonist’s accepted modes of thought, usually precipitated by some sudden impetus, whether internal or external” (Claassen 87). It is one of the most familiar concepts of Marxist philosophy that has

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entered the day-to-day language.

John Dos Passos has used this subject with clarity and freshness in his *U. S. A.* trilogy. The novels in the trilogy are *The 42nd Parallel*, *Nineteen Nineteen* and *The Big Money* and together they have twelve fictional characters. The present essay focuses on the fictional narratives of *Nineteen Nineteen* that depict the loneliness of isolated individuals, most notably in the story of Joe Williams. Joe Williams belongs to a poor family in Georgetown and as a baseball player with great skills, his community expects Joe to have a bright future but he has to give it up half of the way for his family. However, he escapes from the existing situations in his family wishing he could join the navy and see the world. It is a quest for movement and freedom but at this juncture he is pushed into the harsh realities of life. Joe moves from places to places, countries to countries and continents to continents without a cent left with. It is interesting to observe how he is picking a quarrel with the captain of a ship on the way to England. It was the war time and he was travelling without a passport. The quarrel puts him in irons on account of the suspicion that he is a German spy. It proves how wretched the lives of the American seamen were and how laws provided for the whipping of disobedient seamen. The purpose of these paternalistic laws was to assure a ready supply of cheap and docile labour and obedience was the keystone both at sea and ashore. Class was primarily determined by the material base. This incident illustrates Joe's maritime experience as one of exploitation and resistance. He understands himself to be more than simply a slave to a maritime capitalist system: "The alienated are those people who have been excluded, or have excluded themselves ... the deeply maladjusted" (qtd. in Claassen 87). Joe has been excluded from the system and he is maladjusted with the system.

He looks for a new job to begin a new life with his new found friend named Della Matthews but she is purely materialistic and concerned more about her earnings than anything else. Initially, she is not willing to marry Joe as he leads a rough kind of life:

When he kissed her goodnight in the hall, Joe felt awful hot and pressed her up in the corner by the hatrack and tried to get his hand under her skirt but she said not till they were married, and he said with his mouth against hers, when would they get married and she said they'd get married as soon as he got his new job. (*Nineteen Nineteen*, 65)

Della makes it clear that it will be difficult to afford a husband who is away from home all the time and is very particular to know the amount he gets every month. Here Joe turns out to be an outcaste again. On the other hand all the jobs Joe applies for need experience or demand high school education. In personal life, his personality is neglected by others due to lack of wealth. This is one of the reasons why many manual workers of the time seek security rather than mobility and prefer a steady wage to the risks. This suggests that a person could achieve social mobility only by earning wealth.

However, Joe finally marries Della. But it does not seem to be the end of alienation he undergoes. The very next day of the marriage, he has to leave Della breaking her wishes and dreams. Joe's fate is never to have a good time. He starts a voyage on his wedding night his relationship with Della is nearly always broken.

In Joe, all kind of soft feelings are suppressed because of his responsibilities as a sailor. But he hates his officers and messmates and he despises himself. He manages to get a passage up to New York. When he gets there it seems that everybody over New York is worried about how one would be picked up in the city without a registration card. One morning, as Joe is getting out of the subway at Wall Street a policeman comes up and arrests him for not having a card. There were laws to prohibit seamen from leaving their vessels after sunfall and from travelling on land. Laws were there to empower everyone around to catch a runaway seaman. Joe is taken to the Custom House where he can see a crowd of counter jumpers. Most of them are long shore men and waterfront loafers and the policemen do not let anybody telephone and they have only one toilet. By all means these uprooted people are "pummeled into oblivion by forces too powerful to withstand" (Njogu and Muriiki 1). Joe is too weak to resist this "cataclysmic dehumanization resulting from the cruelty of man against men" (1- 2). Joe suffers with dumb unconsciousness of how disgraceful his life is and continually packs and drops from one ship to another like a piece of cargo.

Things are different in Norfolk when Joe returns and he hardly recalls the place walking up from the ferry. He has already written Della that he is coming but it seems that she is not there to receive him in the apartment. After sometime she comes with her new boy

friend and painfully Joe realises that she has lot of affairs around Norfolk and he decides to leave her. His life continues to be that of a defeatist wanderer. He returns to Georgetown to see his parents and they are seemingly happy to see him. It is from them he comes to know that the living in New York has changed his sister Janey. On Joe's way to see Janey, Dos Passos makes the readers can feel the loneliness and alienation that haunt him:

Going down on the train to New York, Joe sits in the smoker looking out of the window at farms and stations and bill boards and the grimy streets of factory towns through Jersey under a driving rain and everything he sees seems to remind him of Del and places outside of Norfolk and good times he had had when he was a kid. (Dos Passos *Nineteen Nineteen* 169)

The city of New York is presented in terms of light, grit, noise, and speed. It seems that motion and light destroy the materiality of the tall buildings and significant human relations alike. He walks down the street for sometime not knowing where to go and then goes over to Broadway and walks down to Union Square, stopping here and there. What he experiences is the impersonality of the city crowd as well as his own loneliness within the crowd.

Janey does not care much about him and she sounds stiff and cold. She acts as if she is too occupied with her work and makes him wait till the next day. "She was nicely dressed and had her chin up with a new little cute independent tilt . . . Her voice was different. She had a quick chilly way of talking and a kidding manner she'd never had before" (Dos Passos *Nineteen Nineteen* 58). The growing estrangement with his sister pushes Joe further into alienation and stress. He feels that he is put to a side by his upper class sister. It is a horrible picture of the fragmentation of the individual relationships which subsequently made the life of Joe stiff and barren. He is excluded from the society and in return he rejects the society around him. This feeling of non-belonging towards the society is a major symptom of his alienation. It is to escape from this social alienation Joe goes out as a seaman. He continues to wander aimlessly until his life ends abruptly in a senseless barroom fight.

Joe is not the victim of occult spiritual forces. He struggles in his confused, instinctual way but he can never shift the burden that pressed him down. His sudden death which comes in a sudden

crash of oblivion is an essential factor in the larger pattern of his inability to make any warm human contacts and his persistent sense of aloneness. People around him are indifferent to and remain unmoved by his efforts to live and their relations are just impersonal. Joe struggles in his confused, instinctual way but he can never shift the burden that pressed him down. He is treated so much like a child, a servant or a slave. The society that wants Joe dependent makes him that way and then concludes that that is the way he really is. His endless shuttling between the continents on rotting freighters has become the migration and rootlessness of the American lost generation and the stupor and meaninglessness of their lives.

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The Evolution of Indian Sculptural Art: Interaction with Western Styles and Development of Modernism

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Abstract

This paper explores the evolution of Indian sculpture from the early interactions with Western academic styles to the rise of unique and diverse forms in the mid-20th century. It examines how early Indian sculptors were influenced by Western techniques and aesthetics, and how modern Indian sculptors, such as V.P. Karmarkar, Ram Kinker Baij, Pradosh Dasgupta, Dhanraj Bhagat, and Sankho Choudhury, began to incorporate local materials and indigenous themes while embracing modernist principles. Through an analysis of their works and techniques, the paper highlights the transformation of Indian sculpture, which began adhering closely to Western conventions and eventually developed a distinct, diverse, and experimental approach by the 1960s. The paper concludes with an exploration of the shifting attitudes towards materiality and abstraction, leading to a new era in Indian sculpture.

Key Words

Indian Sculpture, Modern Indian Art, Western Influence, Academic Realism, Modernism, V.P. Karmarkar, Ram Kinker Baij, Pradosh Dasgupta, Dhanraj Bhagat, Sankho Choudhury, Abstract Sculpture, Material Experimentation, New Objectivity, Indigenous Modernism, Local Materials, Industrial Materials.

Introduction

The history of Indian sculpture is marked by a dynamic evolution that reflects the country's complex socio-cultural exchanges and aesthetic aspirations. Early Indian sculptors, particularly in the

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late 19th and early 20th centuries, were exposed to Western artistic traditions through colonial influence and academic training. These sculptors initially adhered to Western academic styles, showing a strong inclination towards classical Western aesthetics, particularly those influenced by Greek and Roman antiquities. However, as Indian artists began to explore their cultural identities and experiment with new forms, a unique and modern Indian sculptural tradition emerged.

This paper aims to trace this evolution, focusing on key figures and their contributions, including V.P. Karmarkar, Ram Kinker Baij, Pradosh Dasgupta, Dhanraj Bhagat, and Sankho Choudhury. Through an examination of their works and the broader shifts in artistic practices, the study highlights how Indian sculpture transitioned from academic realism to diverse modernist expressions, utilizing new materials, forms, and techniques.

Early Indian Sculptors and Western Academic Styles

During the late 19th and early 20th centuries, Indian sculptors were heavily influenced by Western academic traditions. The establishment of art schools, such as the Government School of Art in Calcutta (now Kolkata) and the J.J. School of Art in Bombay (now Mumbai), played a significant role in introducing Western techniques and styles to Indian artists. These institutions emphasized classical Western aesthetics, grounded in realistic representation, anatomical accuracy, and an idealized portrayal of the human form.

Indian sculptors like Debi Prasad Roy Chowdhury and Ganpatrao Mhatre exemplified this phase, as they adhered closely to the norms of academic realism. Their works displayed a strong influence of Western antiques, particularly the Greco-Roman ideals of beauty and form. The emphasis on naturalistic depiction, idealized human anatomy, and allegorical themes showcased the dominance of Western styles in early Indian sculpture. However, this phase also laid the foundation for a gradual shift towards a more indigenous approach, as sculptors began to search for a distinct Indian identity in their art.

V.P. Karmarkar and the New Objectivity

V.P. Karmarkar (1891–1967) was a pioneering figure in the

evolution of Indian modern sculpture. He is noted for exploring a new objectivity in his sculptures, focusing on plane and linear rhythm rather than merely replicating Western naturalism. Karmarkar's early exposure to French modernist influences, such as those from the works of Auguste Rodin, played a significant role in shaping his style.

Karmarkar's sculpture "The Farmer" (1945) exemplifies his departure from strict academic realism. The figure is robust and simplified, with an emphasis on the angularity and linearity of form, capturing the essence of the subject rather than its detailed anatomy. This approach reflected a shift towards a more abstract and modernist style, characterized by an exploration of volume, rhythm, and movement. Karmarkar's work marked an important transition in Indian sculpture, as it moved away from Western academic ideals towards a more localized expression of modernism.

Ram Kinker Baij: Pioneer of Indian Modernist Sculpture

Ram Kinker Baij (1906–1980) is often credited with revolutionizing Indian sculpture by incorporating a deep sense of realism that was intertwined with modernist experimentation. Unlike his predecessors, Baij used local materials such as cement, terracotta, and laterite stone, which connected his works to the Indian landscape and culture. He represented his surroundings with a unique blend of intimacy and strength, often focusing on the daily lives of the common people.

Baij's masterpiece, *Santhal Family* (1938), is a groundbreaking work in the context of Indian sculpture. It depicts a tribal family on the move, rendered in a dynamic yet stable form. The figures are elongated and slightly distorted, enhancing their expressiveness and conveying a sense of movement. This work was revolutionary not only for its subject matter but also for its use of local materials and experimental techniques, marking a departure from the polished realism of Western-inspired sculpture. Baij's ability to communicate emotion and narrative through distortion and dynamic rendering set a new precedent in Indian sculpture.

The Rise of Experimental Forms and New Media

With the innovations introduced by Ram Kinker Baij, Indian

sculpture began to show greater diversity in form, concept, media, and process. Sculptors started experimenting with unconventional materials, moving beyond the traditional mediums of stone and bronze. Clay, cement, wood, and even industrial materials became common, reflecting a broader shift towards a more experimental approach.

This phase saw the emergence of new media and techniques, influenced by global modernist movements. The use of direct carving, assemblage, and mixed media became prevalent, as artists sought to break away from the constraints of academic realism and explore more abstract, conceptual, and organic forms. The integration of new media allowed for greater freedom of expression and innovation, paving the way for the next generation of Indian sculptors.

Pradosh Dasgupta: Holistic Approach to Form

Pradosh Dasgupta (1910–1991) was a prominent figure in the modernist movement in Indian sculpture. His works are characterized by a holistic approach to form, emphasizing the rhythm of volume rather than strict adherence to realistic anatomy. Dasgupta's sculptures are often massive and voluminous, with a focus on three-dimensionality and a sense of monumentality.

Dasgupta's *Standing Woman* (1952) is a prime example of his style. The figure is simplified, with an emphasis on the flow of the form and the interplay of light and shadow on the surface. This approach reflects a departure from the rigid, anatomically correct figures of earlier academic sculpture, embracing a more organic and rhythmic expression. Dasgupta's works are imbued with a sense of fluidity and balance, capturing the essence of the subject through a masterful use of volume and space.

Dhanraj Bhagat: From Academic to Individual Expression

Dhanraj Bhagat (1917–1988) was another significant sculptor who transitioned from the academic style to a more individual and experimental approach. Early in his career, Bhagat was influenced by academic realism, but he gradually shifted towards abstraction, exploring new materials and forms.

Bhagat's later works are noted for their small size and intimate nature, often crafted in wood and other unconventional materials. His use of wood, in particular, reflects a deep sensitivity to the medium, allowing him to create works that are both tactile and expressive. Bhagat's sculptures, such as *The Mother and Child* (1965), showcase his ability to distill complex emotions into simple, abstract forms. The shift towards smaller, more intimate works indicates a move away from monumental public sculpture towards a more personal, studio-based practice.

Sankho Choudhury: Exploration of Abstraction and New Media

Sankho Choudhury (1916–2006) was a key figure in the development of abstract sculpture in India. Influenced by European modernists such as Alberto Giacometti, Naum Gabo, and Barbara Hepworth, Choudhury's works display a strong affinity for abstract forms and a fascination with space and movement.

Choudhury experimented with new media, including industrial materials and techniques. His use of industrial grinding and metal welding introduced a distinct texture and finish to his sculptures, distinguishing his works from those of his contemporaries. Choudhury's sculptures, such as *Bird Form* (1960), are characterized by their elongated, linear quality and dynamic balance, reminiscent of the early works of Giacometti. His engagement with abstraction and new media broadened the scope of Indian sculpture, contributing to the diversity of forms and techniques in the post-independence era.

The Shift in Indian Sculpture Post-1940s: New Attitudes and Innovations

The 1940s marked a significant shift in the attitudes towards sculpture in India. With the end of British colonial rule, Indian artists began to explore their cultural identities more freely, resulting in a greater diversity of individual styles. From the 1960s onwards, younger sculptors took an active interest in experimenting with new materials and techniques, moving away from traditional stone and bronze to incorporate materials like fiberglass, steel, and found objects.

This period also saw a growing interest in conceptual art and installation, reflecting broader global trends in modern art. Sculptors like Nagji Patel brought organic vitality to stone, focusing on simplicity and the totality of form. The new generation of sculptors pushed the boundaries of materiality and form, challenging conventional notions of sculpture and embracing a more diverse, experimental approach.

Conclusion

The evolution of Indian sculpture from the early 20th century to the 1960s reflects a dynamic interplay between Western academic traditions and indigenous modernist experiments. Early Indian sculptors adhered closely to Western styles, influenced by their academic training and exposure to Western antiques. However, as artists like V.P. Karmarkar, Ram Kinker Baij, Pradosh Dasgupta, Dhanraj Bhagat, and Sankho Choudhury began to incorporate local themes and materials, Indian sculpture underwent a significant transformation.

The shift towards experimentation with new forms, materials, and concepts marked the emergence of a distinctly modern Indian sculptural tradition, characterized by diversity, abstraction, and innovation. This transformation laid the foundation for the vibrant and multifaceted nature of contemporary Indian sculpture, which continues to evolve and adapt in response to global artistic trends and local cultural contexts.

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Scope of Sanskrit Studies in the Kerala Context

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Abstract

This paper explores the scope of Sanskrit research within the Kerala context, highlighting its profound influence on Malayalam and the Dravidian linguistic environment. Kerala's rich cultural tapestry, shaped by Aryan, Arabian, Portuguese, Jewish, Dutch, and British influences, has integrated Sanskrit deeply into its literary and linguistic fabric. Sanskrit's impact is visible in Malayalam phonology, morphology, syntax, and semantics, as well as in the literary traditions of Kerala, including classical poetry and drama. The study examines challenges in teaching Sanskrit as a second language, semantic shifts in Sanskrit-derived words, and the influence of Sanskrit literature on Malayalam. It underscores the need for comprehensive research to address these issues and enhance the relevance of Sanskrit in contemporary linguistic and literary studies.

Keywords: Sanskrit, Malayalam, linguistic influence, Dravidian languages, second language acquisition, semantic change, literary traditions, Kerala.

1.1 Introduction

Kerala is a land of diverse cultures. The Dravidian culture of Kerala has been influenced by Aryan, Arabian, Portuguese, Jewish, Dutch, and British cultures over time. This influence has led to the presence of Buddhism, Jainism, Saivism, Hinduism, Islam, and Christianity in Kerala, replacing the original Dravidian religion. The Aryan culture arrived from the north during the Ashoka period, bringing Buddhism with it to spread the teachings of Buddha. After the 6th century AD, Brahmanical culture began to spread in Kerala, along

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with the Sanskrit language. According to C. Rajendran, “The fifth and the sixth century witnessed the intrusion of the Kadamba kings to Kerala, which led to a fresh wave of Brahmin settlers to Kerala under the patronage of King *Mayuravvarman*, who is referred to in the Namboodiri traditions of *Keralotpatti*. By the eighth century, there came into existence the thirty-two Brahmin settlements which later on came to be the temple-cantered sites of Sanskritization” (01).

Just as the land of Kerala is rich in diverse cultures, the Malayalam language is closely intertwined with Sanskrit. The landlords and kings who followed Vedic rituals and power-centric systems in Kerala promoted the Vedic heritage and the Sanskrit language. This promotion played a major role in spreading Sanskrit among the common people, as they tended to imitate the culture of the powerful, such as kings, landlords, and those with high social status, reflecting the structure of society.

In 1867, the government established a book committee to prepare textbooks for schools, with *Kerala Varma Valiya Koyi Thampuran* as its chairman. He served in this role for a long time and prepared many textbooks in Malayalam, using a standardized version of the language that was more Sanskritized.

This is how Sanskrit became common in Kerala. There are two major aspects to this influence. The negative side is that the attitude towards the mother tongue and local culture shifted due to the dominance of Aryan culture. On the positive side, many Sanskrit texts on subjects like Ayurveda, astrology, literature, and architecture were well developed in Kerala. In this context, the study of Sanskrit is essential in the Kerala curriculum. From primary to secondary education, Sanskrit can be chosen as a second language. Beyond that, BA, MA, MPhil, and PhD programs in Sanskrit are offered by many colleges under universities in Kerala. Additionally, before the Four-Year Undergraduate Programme, both BA and MA programs in Malayalam language and literature include Sanskrit as a complementary paper. Consequently, the academic community well-versed in Sanskrit is very prominent in Kerala. Given this context, the scope of research in Sanskrit within Kerala is highly

relevant.

1.2 Review of Literature

There is considerable discussion on the scope of the Sanskrit language, but research specifically focused on 'the research scope of Sanskrit language in the Kerala scenario' is rare. In *Samskrutha Swadheenam Malayalaththil: Samkshipthapatanavum Gaveshana Sadhyathaalum* (2016), K. Jayanisha delves into the influence of Prakrit and Sanskrit on Malayalam, particularly how Sanskrit loanwords have undergone semantic changes. She also examines the research scope and challenges of studying Sanskrit within the context of Malayalam, offering valuable insights for those interested in this intricate linguistic relationship.

Similarly, in *The Relevance and Scope of Sanskrit in the New Age* (2018), K. Unnikrishnan explores Sanskrit's enduring impact on Indian culture, emphasizing its influence on linguistic structures, global literary traditions, and spiritual heritage. He argues that, although Sanskrit is not widely spoken today, it remains a unifying force in India and continues to adapt to modern needs, serving as a timeless source of cultural, intellectual, and spiritual empowerment.

These two articles collectively highlight the general research scope in language and literature. This paper, however, aims to analyze the research scope of Sanskrit from a linguistic perspective in the Kerala scenario.

1.3 Linguistic and Literary Research Scope in Sanskrit Studies

In the context of the Malayalam environment and the Dravidian linguistic scenario, the scope of linguistic and literary research in Sanskrit is both rich and complex. Sanskrit, with its profound influence on Malayalam, offers a unique lens through which to explore linguistic features such as phonology, morphology, and semantics, as well as literary elements like poetic forms and thematic content. Understanding the convergence of Sanskrit with Dravidian languages provides valuable insights into language evolution, cultural exchange, and literary adaptation. This research delves into the impact of Sanskrit on Malayalam, identifying similarities and differences in linguistic structures and literary traditions, thereby

enriching our comprehension of both languages. The following topics are major areas of study to explore: the challenges of teaching Sanskrit as a second language in Kerala, the linguistic aspect of Sanskrit in Kerala, the influence of Sanskrit literature on Kerala's literary tradition, and the impact of Sanskrit on Malayalam language attitudes.

1.3.1 The Challenges of Teaching Sanskrit as A Second Language in Kerala

In Kerala, many students whose mother tongue is Malayalam opt to study Sanskrit as a second language in their school education. Despite the high marks students often achieve in Sanskrit, they struggle to speak it correctly and fluently, frequently making grammatical errors. This indicates a need to analyse and improve the methodologies used in teaching Sanskrit. Applying second language acquisition theories from applied linguistics could enhance these teaching methods.

A study of the problems faced by secondary school students in learning Sanskrit revealed several key issues. Many students find translating into Sanskrit challenging, while an average number of students reported difficulties in speaking pure Sanskrit. Additionally, students expressed a lack of interest in learning Sanskrit, finding the language difficult to understand, and Sanskrit grammar particularly hard to learn. The textbooks used were also found lacking in sufficient information related to Sanskrit grammar. The study suggested that grammar should be taught using more straightforward examples from everyday life and that teachers should provide more practice in reading, writing, and speaking Sanskrit in the classroom (Priti Chaudhari 281). This recommendation is applicable across India.

In the specific context of Kerala, where students' mother tongues are Dravidian languages, learning an Indo-Aryan language like Sanskrit presents unique challenges. A detailed case study could be conducted at different educational levels, including primary, upper primary, high schools, and higher secondary students. Furthermore, analysing language studies like Bachelor of Arts Programmes and Master of Arts Programmes in Sanskrit is crucial. Ideally, learning

a language should enable students to speak and write it proficiently. However, many students fail to achieve this competency. Therefore, focusing on the language learning environment, incorporating modern technology, and refining the curriculum framework to enhance language competency is essential.

The area of Second Language Acquisition (SLA) is one of the most critical research domains in the study of Sanskrit, particularly in the Kerala context. Traditional teaching methodologies need to be rigorously analysed to identify their limitations and develop more effective approaches for enhancing Sanskrit learning. In Kerala, this is especially important because while students are familiar with many Sanskrit words, they struggle with speaking and using the language fluently.

Researchers should focus on this area, as it holds significant potential for improving language instruction. More studies are needed to address these challenges, employing theories from applied linguistics and conducting case studies to gather empirical data. Questionnaires can be used to assess students' attitudes, difficulties, and learning preferences, providing valuable insights into the learning process.

For speakers of Dravidian languages, such as Malayalam, learning Indo-Aryan languages like Sanskrit can be particularly challenging due to the structural differences between the language families. Addressing this issue requires the development of efficient and tailored study materials for each educational level, ensuring that students receive the appropriate resources and support throughout their learning journey. By focusing on these aspects, scholars can contribute to creating more effective and accessible Sanskrit education in Kerala.

1.3.2 Linguistics Perspective

The phonological influence of Sanskrit on Malayalam is evident in the adoption of certain phonemes and pronunciation patterns. For example, Malayalam has incorporated retroflex sounds (/b̌/, /b̌̄/, /ď̄/) from Sanskrit that were not originally present in the Dravidian phonetic inventory. This convergence is seen in how

certain Sanskrit-derived words are pronounced in Malayalam, often with a more palatalized or retroflexed articulation.

Morphologically, Malayalam has borrowed extensively from Sanskrit, especially in terms of prefixes, suffixes, and compound formation. For instance, the use of the suffix *-swar* in Malayalam, derived from Sanskrit *-svara*, demonstrates how Sanskrit morphological patterns have influenced Malayalam word formation. Additionally, many Sanskrit-based verb forms and grammatical structures are used in Malayalam, contributing to its complex morphological system.

The semantic shifts from Sanskrit to Malayalam provide a rich field for study. One notable example is the word *Kshethram*. In Sanskrit, *Kshethram* refers to a “place” or “field,” while in Malayalam, it has evolved to specifically mean temple. This shift reflects a significant change in meaning, influenced by the cultural and religious contexts in which the word was used. Such semantic changes often result from the integration of Sanskrit concepts into local practices and beliefs.

Syntactic convergence between Sanskrit and Malayalam is less direct but still significant. Malayalam syntax has been influenced by Sanskrit, especially in sentence structure and word order, notably in formal and literary contexts. For instance, the use of passive voice in Malayalam reflects the influence of Sanskrit syntax.

The pronunciation of Sanskrit-derived words in Malayalam has also undergone notable changes. For instance, the Sanskrit word *Sukham* (happiness) is pronounced as *Sukh* in Malayalam, reflecting phonological adaptation to local speech patterns. These changes are a result of the phonetic adjustments made by Malayalam speakers to integrate Sanskrit terms into their linguistic system.

Analysing these linguistic phenomena from a socio-linguistic perspective involves examining how social and cultural factors influence the adaptation and transformation of Sanskrit into Malayalam. For example, the semantic shift from *Kshethram* to “temple” can be understood in the context of Kerala’s religious and social practices, which emphasized the sacred nature of certain places.

The work of S. N. Sreedhar in 1989 on the Indo-Aryanization of Dravidian languages provides a foundational understanding of these linguistic interactions. Contemporary studies could build on this research by exploring how modern socio-cultural dynamics influence the convergence between Malayalam and Sanskrit. This analysis is not only valuable for understanding linguistic evolution but also has practical implications for AI and machine translation, where accurate representation of semantic and phonological nuances is crucial. Overall, the study of Sanskrit-Malayalam linguistic convergence offers insights into how languages influence each other over time, shaped by historical, cultural, and social contexts. This area of research continues to be relevant and offers opportunities for further exploration, particularly in the light of modern technological advancements.

All linguistic fields, particularly phonology, morphology, syntax, and semantics, require focused study of Sanskrit within the Malayalam language environment. Scholars should identify emerging trends in phonology, especially in the context of social media's influence, where certain dialect sounds become more common and gradually integrate into the standard phonological system. Morphologically, many Sanskrit words are Dravidianized to facilitate easier pronunciation, such as *Aparadam* becoming *Avaradam*.

These linguistic features need to be systematically identified and studied using sociolinguistic and dialectological methodologies. Understanding how social media and other modern influences shape language can provide valuable insights into the ongoing evolution of Malayalam in relation to its Sanskritic roots. The influence of Sanskrit on Sangam literature warrants thorough analysis, as it can provide insights into the historical and cultural interplay between these two linguistic traditions. Additionally, a comprehensive examination of the semantic changes of Sanskrit words in Malayalam is crucial. Many old Malayalam texts contain Sanskrit-derived words whose meanings have evolved significantly over time. This semantic shift can pose challenges in machine translation, where accurate

interpretation of these words is essential. Researchers should focus on analysing these semantic changes and understanding the reasons behind them. This involves investigating how and why the meanings of Sanskrit words have shifted in Malayalam contexts, considering factors such as cultural adaptation, regional usage, and historical developments. Scholars need to be meticulous and focused on these linguistic features within the Malayalam language environment. By addressing these semantic issues, researchers can improve the accuracy of machine translation systems and contribute to a deeper understanding of the linguistic dynamics between Sanskrit and Malayalam. Descriptive and comparative linguistic methodologies are well-suited for this type of research.

1.3.3 The Sanskrit Literature

The influence of Sanskrit literature on Kerala's literary tradition is profound and multifaceted, with *Manipravalam* serving as a prime example of this convergence. *Manipravalam*, a blend of Sanskrit and Malayalam, enriched medieval Kerala's literary landscape, evident in works like *Lilatilakam* and the *Ashtapadi* songs of the Geeta Govinda by Jayadeva. This fusion allowed poets to leverage the linguistic and aesthetic strengths of both languages, creating a unique literary style. Additionally, various literary forms in Kerala, including classical poetry, drama, and prose, were significantly shaped by Sanskrit. The impact of Sanskrit drama is particularly notable in Kerala's traditions of *Koodiyattam* and Kathakali, which incorporate Sanskrit aesthetics and themes. Classical poets such as Ezhuthachan and Cherusseri drew upon Sanskrit epics like the Mahabharata and Ramayana, reinterpreting these stories in a local context. While textual criticism has long been a part of studying these works, there remains a vast scope for contemporary analysis using modern literary theories. Approaches like feminist and postcolonial critiques could provide new insights, revealing the underlying social and cultural dynamics of the time.

Applying contemporary literary theories to medieval period works in Kerala can uncover the relationship between literature and

society. Romila Thapar's method in "Shakuntala: Texts, Readings, Histories," which examines how different versions of the Shakuntala story reflect their cultural and historical contexts, serves as an exemplary model. In Kerala, similar studies could analyse medieval works to understand the socio-cultural milieu of their production, exploring factors like the patronage system, the role of temples and religious institutions, and the influence of social hierarchies on literary output. This approach enhances our understanding of the works and sheds light on the societal structures of medieval Kerala.

The aesthetic sense and use of metaphor in Sanskrit-influenced Malayalam literature reflect the cultural richness of the period. Elaborate metaphors, a hallmark of Sanskrit poetry, are also present in Malayalam works. For instance, Cherusseri's "Krishna Gatha" is renowned for its vivid and intricate metaphors rooted in the Sanskrit tradition. Analyzing these elements can reveal the cultural and philosophical underpinnings of the literature, highlighting their artistic value. Contemporary literary discourse in Kerala actively discusses the application of modern theories to classical texts, including structuralism and post-structuralism, to uncover new dimensions of meaning. This approach revitalizes the study of Sanskrit's influence on Malayalam, making it relevant for modern readers and scholars. By incorporating contemporary literary theories and focusing on the socio-cultural context of medieval works, scholars can gain a deeper understanding of how these texts reflect and shape societal values, enhancing appreciation for Kerala's literary heritage and the dynamic interplay between language, literature, and society.

In the field of literature, it is essential to comparatively analyze various aspects of Sangam literature—including metaphors, ethics, Vedic culture, themes of love and passion, environmental descriptions, and poetic meter—against Malayalam literary traditions and Sanskrit literary traditions. This comparative study should aim to identify both similarities and differences in how these elements are treated across these literary cultures. Additionally, researchers should focus on contemporary Sanskrit literature,

particularly writings found on social media and other digital platforms. This modern corpus reflects the evolving nature of Sanskrit and its interactions with current societal contexts. Analyzing this contemporary literature can provide insights into how Sanskrit is being adapted and maintained in the digital age.

Researchers should apply relevant theoretical frameworks to their studies to ensure a thorough and nuanced understanding. Using appropriate literary theories will help in making sense of the comparative and contemporary analyses, ultimately contributing to the relevance of Sanskrit in modern contexts. This approach will enhance the appreciation of Sanskrit literature and its ongoing evolution, ensuring it remains a vibrant and contemporary field of study.

1.3.4 Language Attitude

Standardized Malayalam, often referred to as official Malayalam, is highly influenced by Sanskrit. This influence is evident not only in literary works but also in everyday language use. Official documents, circulars, and notices frequently employ Sanskrit-derived technical terms, which often fail to convey the intended meaning to the general public. This over-reliance on Sanskrit terminology can be attributed to a perceived prestige associated with Sanskrit, leading people to believe that its use lends authority and sophistication to their communication.

The long-standing power structures in Kerala have perpetuated this diffusion, as Sanskrit has historically been the language of the elite and scholarly classes. As a result, there has been a significant integration of Sanskrit into official Malayalam, creating a linguistic barrier for many common people who may not fully understand these terms. This situation underscores a broader issue: the need to critically examine the attitude towards Malayalam in its diffusion with Sanskrit. Without addressing this, there is a risk of alienating the broader population and gradually eroding the cultural essence of the language.

Studying these attitudes is crucial for the longevity and vitality of

Malayalam. By conducting comprehensive attitude studies through questionnaires targeted at students, government officials, and the general public, researchers can gain insights into how these groups perceive the use of Sanskrit in Malayalam. Such studies would involve understanding the perceived prestige of Sanskrit, the accessibility of Malayalam as a medium of communication, and the impact of these linguistic choices on cultural identity.

The results of these studies could inform the development of a nuanced language policy aimed at preserving and promoting Malayalam while acknowledging its historical ties with Sanskrit. This policy should strive to balance the use of Sanskrit-derived terms with more accessible Malayalam equivalents, ensuring that official communication is clear and inclusive. By addressing these issues through informed policy-making, it is possible to foster a linguistic environment where Malayalam thrives, maintaining its cultural integrity and ensuring its continued relevance in contemporary society.

1.4 Conclusion

In conclusion, the study highlights the significant impact of Sanskrit on the Malayalam language and its cultural milieu, emphasizing both the enriching contributions and the challenges posed by this linguistic convergence. The research identifies a crucial new area for exploration: the integration of modern linguistic methodologies, such as sociolinguistic and dialectological approaches, to address the evolving interactions between Sanskrit and Malayalam in contemporary settings. Unlike traditional peripheral literature studies, which often focus on historical or static analyses, this new research area emphasizes the dynamic nature of language evolution influenced by social media, educational practices, and modern communication technologies. By investigating these contemporary factors, scholars can gain deeper insights into the ongoing transformation of Malayalam in relation to its Sanskritic roots. This approach not only enhances our understanding of linguistic convergence but also provides practical implications for improving language education and translation systems, ensuring

that the rich heritage of both languages continues to thrive in a modern context.

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Desamangalam Srikantha Variar - A Versatile Scholar

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This article is intended to introduce Desamangalam Srikantha Variar (SKV), author of the बालबोधिका (BB) commentary on शिशुपालधम् ।)

The Desamangalam Variyam, ancient family of Sanskrit scholars in the village of Desamangalam, was a centre of learning for the teaching and propagation of Sanskrit language and literature. The members of the family were traditionally teachers of the Zamorins of Calicut. The family of Desamangalam Vairiyars has produced several renowned scholars and poets. Most of them were called Srikantha or Rudra, two names which were generally used in the family. This family also possessed one of the largest collections of Mss in medieval Kerala.

Clear and detailed references of the scholars and poets of the Desamangalam family or their works are not available. Some verses found in the beginning of the Mss/Tss of बालबोधिका commentary are the only sources available for such details². All scholars of Kerala

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वैतानाशिविलोलधूमपटलीसौगन्ध्यनैरन्तरीमङ्गल्यो जयसिंहमङ्गलमिति क्षोणीसुरैराश्रितः ॥5 ॥
विद्यते तल साहित्यविद्याभ्यासखलूरीका । विश्वपारशवेन्द्रस्य विश्रुतम् भवनोत्तमम् ॥6 ॥
पारम्पर्येण जायन्ते ये तल सुकृतोदयात् । आचार्या एव ते सर्वे केरळक्षमाजुषां नृणाम् ॥7 ॥
रुद्राभिधाना तत्तासीत् भारत्या पुरुषाकृतिः । परक्रोडस्थलाक्रान्तरुद्रतादात्म्यमुद्रिता ॥8 ॥
आपञ्चाशत् समास्सोयं श्रीपञ्चाक्षरजीवनम् । चकारासेव्य साहित्यविद्यां स्वकुलवर्तिनीम् ॥9 ॥
परस्परपमौ शान्तौ तद्वशे सार्वलौकिकौ । श्रीकण्ठाख्यादुभौ जातौ साहित्यिकपरायणौ ॥10 ॥
अथात्मना सुसंवृद्धं देवश्चन्द्रार्धशेखरः । श्रीपरक्रोडवास्तव्यस्तत्कुलं वीक्ष्य हृष्टवान् ॥11 ॥
स तल जन्मलाभाय कुतुकी परमेश्वरः । श्रीकण्ठात् पितृतुल्याङ्गो द्वितीयादुदभूत् स्वयम् ॥12 ॥
स बाल्यात् प्रभृति श्रीमान् साहित्यसुरपादपः । अतिगम्भीरवाग्मुग्धसुभगंभावुको बभौ ॥13 ॥

Sanskrit Literature quote these verses only as available source to get any idea regarding the poets and scholars of Desamangalam Variar family and their works.

SKV, a great scholar of the Desamngalam Varriar family, is the author of the commentary BB on शिशुपालधम् । In the prologue of the commentary, SKV makes some references about his family, ancestors, teachers, patrons etc. from the fifth verse onwards. The first four verses are in the form of benediction.

Here it is stated that the author is a native of जयसिंहमङ्गल which is identified as Desamngalam by Ullur (Aiyar 46), Vadakkumkur (Varma 486) and Dr. K.Kunjunni Raja (Raja 111). Desamngalam is a village, situated on the banks of the river Nila near Cheruthurutti in Trichur Dt, Kerala. So the native place of the author may be the same Desamngalam.

The author also refers to a place परक्रोड and the presiding diety there. परक्रोडस्थलाक्रान्त... (V 8) श्रीपरक्रोडवास्तव्यः V 11) परक्रोडेश्वरेच्छया (V18) . According to Ullur this परक्रोड is Triprangode in Malappuram Dt.. God Siva at Triprangode is also referred to here.

The Variyars of Desamangalam family might have had some family connection with Triprangode and it may be due to that God Siva there is also worshipped in these verses as their family deity. One great scholar named Rudra is referred to here. He is said to have lived up to the age of 50 always worshipping his family deity and fully engaged in literary activities (V 9). Two scholars, the names of both being श्रीकण्ठ, were born in the family of Rudra (V 10). The author of the present work is also one श्रीकण्ठ. This श्रीकण्ठ is mentioned here as

श्रीकण्ठाख्य इति स्पष्टनिजाविर्भावकौतुकः । असूत जगतां भूत्यै शिष्यकल्पद्रुमानसौ ॥14 ॥
ज्ञानेन वाचा वयसा प्रवृद्धत्वमुपेयिवान् । सोऽभजत् पलिताभोगं पुण्याङ्कुरमिवोदितम् ॥15 ॥
यथा यथा वयो यातं तस्य ज्ञानगरीयसः । तथा तथा समायाता स्वच्छता मनसस्तनोः ॥16 ॥
शीतलीकृतचित्तस्य श्रीकौलूरुगिरीन्द्रजा । प्रविवेशान्तरात्मानं शिवस्येवावस्य निर्वृता ॥17 ॥
जयसिंहादिमङ्गल्यवास्तव्यश्रीमहेश्वरः । अनेन सौहृदमधात् परक्रोडेश्वरेच्छया ॥18 ॥
सदाशिवपदाम्भोजभक्तिभाररसायनम् । मूढ्ना वहन्नसावुच्चैरानतोऽपि द्विजान् प्रति ॥19 ॥
अङ्गस्याङ्गस्य तस्यास्य स्मारं स्मारं कुतूहली । किन्नु वक्ष्ये ततो जातस्तन्नामाहं सतां मतः ॥20 ॥
गुरोरनन्तरं सोऽहं कटाक्षेणास्य भूयसा । बालकोऽपि प्रयत्नेन कुलविद्यामुद्वदवान् ॥21 ॥
मनुस्काराम्बुजस्थासु गुरुभूतनियोगतः । अहं पुनर्याज्यशिक्षादक्षो देशिकतामगाम् ॥21 ॥
गुरोर्नियोगाद्याज्यानां शश्वत्प्रार्थनयापि च । चतुष्टयादिग्रन्थानां व्यख्या बह्व्यः कृता मया ॥23 ॥
सोऽहं माघकवेः काव्यपारावारतितीर्षया । वितनोमि सुविस्तीर्णां व्याख्यानौकां विचक्षणः ॥24 ॥

the son of the श्रीकण्ठ II referred to above (Vs. 12 and 24).

Thus, there are references to three Srikanthas in this family, श्रीकण्ठ -I, श्रीकण्ठ -II and श्रीकण्ठ- III. श्रीकण्ठ -III is the author of the *BB* commentary of *SV*, the present work and he may be the son of श्रीकण्ठ - II. The father of श्रीकण्ठ - II, श्रीकण्ठ -I is referred to as his preceptor also in the colophone at the end of the commentary of the first canto:

इति श्रीकण्ठाचार्यशिष्येण श्रीकण्ठेन विरचिते बालबोधिकानामनि माघव्याख्याने प्रथमसर्गः ।

A reference to another preceptor of the author is also seen in the above verses in the passage मनुस्काराम्बुजस्थासु गुरुभूतनियोगतः (V.22). Here the meaning of the part of मनुस्काराम्बुजस्थासु is obscure. So no more details about that preceptor could be given here. Dr.K.Kunjunni Raja also has not given any explanation on that passage in the *Contribution of Kerala to Sanskrit Literature* (CKSL) in the context of mentioning *BB* commentary and its author. Similarly the reference to the fact that the author has commented चतुष्टयादिग्रन्थ also remains obscure (Raja 111).

Date of Srikantha

SKV, the author of *BB* commentary, might have lived during the time of the later Zamorins of Calicut. Exact date of the author or the exact name of the ruler under whom he flourished cannot be traced. Vadakkumkur and Dr.K.Kunjunni Raja have mentioned SKV and his *BB* commentary in the context of the discussion of later Zamorins (Raja 110-111). So, one can fix the date of SKV, tentatively in the 16th or 17th century A.D.

However the observation of Ullur.S.Parameswara Iyer that SKV flourished in the 9th century A.D (Aiyar 46) seems to be not documented with sufficient proofs.

Commentary is a medium for understanding and appreciation of the poetic charm integrated within the frame work of the words and phrases of the poem. It may be noted that some such elements are sufficiently pointed out by SKV in *BB*. SKV makes a genuine attempt to lift his readers upto the higher level of poetic appreciation. As a connoisseur the commentator has contributed a lot to the appreciation of the epic, *SV*.

The Nature of The Commentary

The commentary, *BB*, is written in a lucid manner and at the

same time, it has a scholastic touch. The name itself indicates that it is intended for the beginners who desire to enter into the meanings of the Mahakavya. The commentary on each verse begins with a brief introduction to the topic discussed in that particular verse. The full prose order (anvaya) is not seen given. But the main parts constituting the sentence of the verse is usually given in the beginning of the commentary of each verse. The relevant portions of the commentary of the first and second verse of the second canto are given here as an example:

“अथ मुरद्विषन् कार्यद्वयाकुलः आसीदित्यन्वयः ।”

“अथ असौ सदः आसददित्यन्वयः ।”

Then the commentator gives the meaning of each word of the verse in prose order (Anvayakrama). In the commentary, on some verses, a summary of the total idea of the verse is seen given as follows:

ज्ञातसारः अपि विदितवेद्यस्सन्नपि पुरुषान्तरविवेकसहकृतश्चेदनिश्चयैकनिष्ठः स्यादित्यर्थः । (V II-12)

The grammatical peculiarities of the verse, Alankaras, both those of शब्द and अर्थ and other poetic elements are explained in the commentary in almost all verses. Besides, other Sastras like राजनीति, स्मृति and कामशास्त्र are often quoted while explaining the ideas. Kosas or lexicons are also often quoted. Thus, the commentary gives detailed explanation of the poetic, linguistic and other aspects of the verses in a scholarly way. Like almost all other commentaries, the commentary on the first canto is more elaborate compared to that of the other cantos.

SKV is a great scholar in different discipline as well as a good connoisseur. A good connoisseur should have the same aesthetic level of thinking as that of the poet himself (Anandavardhana 38).³ The poetic appreciation of the commentator is evident in many contexts in the commentary. The elaboration of the meaning निशान्तनारीपरिधानधूननस्फुटागसा. . . in the verse 61 of canto I is a good

3 The famous definition of सहृदय of Abhinavagupta is as follows: येषां काव्यानुशीलनाभ्यासवशात् विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते स्वहृदयसंवादभाजः सहृदयाः ।

example for the poetic appreciation of the commentator. The lower garments of the beautiful ladies in the palace of रावण are raised up by the strong wind. Usually, रावण will not bear the wicked action of the wind. But he did not become angry towards the wind as the lustful lover in रावण was able to see the lower body parts of the beautiful ladies. The explanation of the commentator in this context is as follows:

स हि सर्वतोमुखो दशमुखो यदा कर्मान्तरनिरपेक्षो भार्यानिकरपरिवृतस्सवैरासिका
मासेवते स्म तदा नर्मसचिवधुरन्धरोऽयं प्रकम्पनः तत्कटाक्षकोणाकूतसर्वस्वपरमार्थज्ञ
स्तासां परिधानपटवेष्टनमुत्थापयामास सक्थिमूलदृष्टिसौकर्यसम्पादनाय इत्येवं रूपोऽर्थो
निशान्तनारीपरिधानधूननेति पदेन विवक्षितः ।

As mentioned earlier, in the first and second canto, the commentator gives the meanings of some words of the verses in Malayalam language. In some places, a brief summary of the verse in Malayalam is also found given. This is a strange practice found in Sanskrit Commentaries and it is not seen continued from third canto onwards.

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A Comprehensive Review of Adharaneeya and Dharaneeya Vega

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Abstract

Ayurveda expresses a significant emphasis on preserving and promoting health as its primary objective. To achieve this goal, Ayurveda provides comprehensive guidance on dietary practices (ahara) and lifestyle choices (vihara). Within this framework, the Dharana (Suppression) and Adharana (non –suppression) of various natural urges are pivotal in maintaining health. Here an effort is made in this article to highlight the importance of natural urges, possible reasons for neglecting these urges, their association with different physiological functions and management of diseases caused due to these vega. The article cites recent studies indicating correlations between Vegadharana and health issues, underscoring the importance of Ayurvedic principles. By respecting and responding to these urges, individuals can support the body's self-regulating mechanisms, ultimately striving for optimal health and well-being.

Introduction

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The primary goal of Ayurveda is to safeguard and enhance the well-being of individuals in good health while addressing the ailments of those who are ill. The emphasis is placed on the preservation and promotion of health, which is why it is stated as the initial objective. To achieve this aim, Ayurveda classics provide detailed guidance on appropriate dietary practices (ahara) and lifestyle choices (vihara). The concept of ahara is articulated in a remarkable and scientific manner in our ancient texts, and similarly, specific recommendations for behaviours to adopt and avoid (do's and don'ts) are also explicitly mentioned. Within these recommendations, the practice of Dharana (controlling urges that should be controlled) and Adharana (avoiding urges that should be avoided) of vega play a significant role in preventive health measures. Vata is the only dosha that has gati (movement) and it is also related to mind. Therefore, if the vega are not given proper attention it will lead to suppression or imbalance of different movements of vata, that further disrupts the distinct functions of vega like expulsive, homeostatic, protective function etc. This in turn can disrupt other doshas and contribute to the onset of different ailments.

Vega

The term vega is derived from “वेग – (विज + घञ्) प्रवाहः” means natural urges. The concept of vega in Ayurveda encompasses various meanings, including mootradi vega, sthavara – jangama vega, visha vega, jwara vega and more. However, vega refers to spontaneous natural urges that play a crucial role in maintaining optimal health.

Reasons for Neglecting the Natural Urges

1. Pursuit of Ambitious goals: The stress and pressure associated with striving to achieve significant aspirations can lead individuals to suppress their natural urges as they prioritize their ambitions.
2. Social Influence and Etiquette : Social norms, cultural expectations, and etiquettes can create an environment where suppressing natural urges is considered polite or appropriate behaviour, leading individuals to conform and restrain their urges.
3. Lack of Awareness : Some individuals may not have sufficient

knowledge or understanding of the importance of honouring and attending to their natural urges, resulting in unintentional suppression.

4. Family Responsibilities : The oblations and responsibilities towards family members, especially caretaking roles, can cause individuals to neglect or suppress their own needs, including natural urges.
5. Negligence : In some cases, individuals may simply neglect or overlook their natural urges due to a lack of self- care or an overall disregard for their well-being.

It's important to note that while there may be reasons for suppressing natural urges, it is generally advised to pay attention and address these urges appropriately to maintain overall health and well-being.

Adharaneeya Vega

Adharaneeya vega refer to bodily urges which should not be suppressed such as the urge to urinate or defecate etc.

The list of Adharaneeya vega mentioned in Brihatrayee is given in the table below

VEGA	C.S.	S.S	A.H
Mutra Vega	+	+	+
Purisha Vega	+	+	+
Shukra Vega	+	+	+
Apanavata Vega	+	+	+
Chardi Vega	+	+	+
Kshavathu Vega	+	+	+
Udgara Vega	+	+	+
Jrumbha Vega	+	+	+
Kshudha Vega	+	+	+
Trushna Vega	+	+	+
Bashpa Vega	+	+	+

Nidra vega	+	+	+
Shramashwas Vega	+	+	+
Kasa Vega		+	
C.S (Charaka Samhita), S.S (Susruta Samhita), A.H (Ashtanga Hridaya)			

Dharaneeya Vega

The one desirous of well-being in this life and in next life should suppress the urges relating to risky acts and evil ventures pertaining to thought, speech and action. Dharaneeya vega can be classified as follows

- 1) Manasika Vega : A person of intelligence should exercise control over various aspects, including greed, sorrow, fear, anger, ego, shamelessness, jealousy, excessive attachment, and the desire to acquire someone's wealth.
- 2) Vachika Vega : During communication, one should restrain oneself from engaging in harsh language, excessive talking, speech that intends to harm or backbite others, lying and untimely speech.
- 3) Kayika Vega : One should exercise restraint in physical actions that are intended to trouble others, excessive indulgence in sex, stealing, violence and similar behaviours.

Vega in Relation to Dosha

Vega	Responsible Dosha
Mutra vega	Apana vata
Purisha Vega	Apana vata
Shukra vega	Apana vata
Adhovata Vega	Apana vata
Chardi Vega	Prana vata
Kshavathu Vega	Prana vata
Udgara Vega	Prana vata
Jrmbha Vega	Vyana vata

Kshut vega	Pachaka Pitta
Pipasa vega	Pachaka Pitta
Bashpa vega	Prana vata
Nidra vega	Kapha
Nishvasa vega	Prana & udana vata

Vega & Their Function

- HOMEOSTATIC - Mutra (urination), purisha (defecation), adhovata (flatus), udgara (belching), jrmmbha (yawning), kshut (hunger), pipasa (thirst) and nidra (sleep) are the natural urges that contribute to the overall balance and stability of the body, thus maintaining the homeostasis.
- PROTECTIVE – Both Chardi (vomiting) and Kshavathu (sneezing) vega serve as protective mechanisms by expelling foreign substances that cause discomfort to the body. These natural urges aid in safeguarding the body's well-being by removing potentially harmful or irritating substances.

Diseases Due to Suppression of Natural Urges (Vega)

Vega	Diseases
Mutra Vega	Pain in the bladder and phallus, dysuria, headache, bending of the body, distension of lower abdomen.
Purisha Vega	Colic pain, headache, retention of faecal matter and flatus, cramps in the calf muscle and distension of abdomen
Shukra Vega	Pain in the penis, testicles, body ache, pain in cardiac region and retention of urine.
Adhovata Vega	Retention of faeces, urine and flatus, distension of abdomen, pain, fatigue and other abdominal diseases.
Chardi Vega	Pruritis, urticaria, aversion towards food, discolouration of face, edema, pallor, fever, skin diseases, nausea and visarpa

Kshavathu Vega	Neck stiffness, headache, facial paralysis, pain in half side of face and head, weakness of sense organs and locomotor organs.
Udgara Vega	Hiccups, dyspnoea, aversion towards food, tremors and feeling of congestion in the cardiac and chest region
Jrmbha Vega	Crookedness of body, convulsions, contractions, numbness, tremors, trembling.
Kshut Vega	Emaciation, weakness, change in body complexion, generalised body ache, aversion towards food, dizziness.
Trishna Vega	Dryness of throat and mouth, deafness, feeling of exhaustion, weakness and cardiac pain.
Ashru Vega	Rhinitis, eye disease, cardiac diseases, aversion towards food, dizziness
Nidra Vega	Yawning, body ache, drowsiness, diseases of head and heaviness in the eyes
Shramashwasa Vega	Gaseous tumor, cardiac diseases, confused state of mind.

Assessment of Vegadharana

A physician can assess an individual's tendency to suppress natural urges by considering the following factors:

- **History and Symptoms :** The physician can inquire about the patient's medical history and current symptoms related to digestion, bowel movements, urination, sneezing, etc. Any patterns of suppression or irregularity in these natural urges should be noted.
- **Questioning and Observation:** The physician should ask specific questions to determine if the patient intentionally suppresses urges or if they have a habit of delaying or ignoring them. Observation of the patient's behaviour and body language during the consultation can provide additional clues.
- **Lifestyle and Routine:** The physician can assess the patient's daily routine, including their diet, sleep patterns, work schedule

and overall lifestyle. These factors can contribute to the habit of suppressing natural urges.

- Psychological Factors: The physician may explore the patient's psychological state, including stress levels, anxiety, and emotional well-being. Psychological factors can influence the tendency to suppress natural urges.
- Physical Examination: A physical examination may be conducted to evaluate the patient's overall health, including any signs or symptoms that may be associated with suppressed urges, such as abdominal discomfort, bloating or congestion.

Management

Mutra Vega	Swedana, Avagahana, Abhyanga, Awapeedaka Ghrita, 3 types of Basti
Purisha Vega	Swedana, Abhyanga, avagahana, varti, basti, ahara which helps in bowel evacuation
Shukra Vega	Abhyanga, avagaha, niruha basti, consumption of madira(wine), shali rice, payas, performing sexual intercourse
Adhovata vega	Snehana, swedana, varti, Intake of food and drinks having carminative actions, administration of basti
Chardi Vega	Prachardhana, dhumapana, langhana, raktamokshana, ruksha annapana, vyayama, virechana
Kshavathu Vega	Abhyanga, swedana, dooma, navana, vataghna ahara, consumption of ghee after meals
Udgara Vega	Snehana, swedana, slaishmika ahara followed by vamaana
Jrmbha Vega	Vataghna aushadham
Kshut Vega	Snighdha, ushna, laghu bhojana
Trishna Vega	Sheeta, tarpana paana
Bashpa Vega	Swapna, Madhya, priya katha
Nidra Vega	Swapna, samvahana

Nishvasa Vega	Vishrama, vataghna kriya
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Prevention of Disease Caused Due to Vegadharana

The prevention of diseases resulting from the suppression of non-suppressible urges (adharaneeya vega) and the non-suppression of suppressible urges (dharaneeya vega) can be achieved through the implementation of various measures. These measures are as follows:

1. Spreading awareness: One effective step is to educate individuals about the harmful consequences that can arise when these urges are not addressed properly. By increasing knowledge and understanding of these effects, people can take the necessary precautions to avoid potential health issues.
2. Practising Dinacharya: Adhering to a daily regimen is crucial for maintain a healthy lifestyle. It involves incorporating specific activities and routines into one's daily life, such as following a consistent sleep schedule, practising good personal hygiene, and adopting healthy eating habits. By following dinacharya individuals can establish a well-balanced lifestyle that promotes the optimal functioning of their body systems.
3. Engaging in exercises and meditation: Regular physical exercise and meditation are crucial for maintaining overall well-being. Physical activity helps to keep the body active and healthy, while meditation promotes mental calmness and relaxation. By incorporating these practises into daily routines, individuals can enhance their physical and mental resilience, reducing the risk of diseases caused by suppressible or non-suppressible urges.
4. Adopting good habits and discarding bad habits: Creating a systematic sequence of adopting positive habits and eliminating negative ones (padamshika krama), can significantly contribute to disease prevention. This involves consciously cultivating beneficial behaviours such as a balanced diet, regular exercises, proper sleep patterns and avoiding harmgul substances or activites.
5. Following Sadvritta : Sadvritta refers to the observance of ethical and moral principles in daily life. It encompasses practicing honesty, integrity, compassion and self discipline. By embracing these principles, individuals can create harmonious and balanced

environment, which positively impacts their physical and mental well-being. Living a life guided by sadvritta can help prevent diseases that may arise from imbalances caused by uncontrolled or suppressed urges.

Observations and Discussion

Ayurveda identifies the improper regulation of vega (natural urges) as a causative factor for various diseases. The table below illustrates the vega that act as nidana (causes) in different diseases:

Vega as Nidana	Disease Caused
Forceful Suppression of natural urges	Vataja jwara(fever), kaphaja gulma(phantom tumor), shonita gulma(phantom tumor), Vataja prameha(diabetes, sosha, Rajayakshma(debilitating disorders), mutrakrichra(difficult in micturition), kasa(cough), Udavarta(upward movement of Vata), pandu(anaemia), attatvabhinivesha (psychotic disorder), Atisara(diarrhoea), urustambha(stiffness of thighs), vatavyadhi(diseases of vata), vatarakta(diseases involving vata and rakta), Yoni vyapad (Upapluta, paripluta, udavartini) – (menstrual disorders), Ajirna(indigestion)
Purisha vega	A r s h a s (h a e m m o r h o i d s) , Pratishyaya(rhinitis), Gulma (phantom tumour)
Mutra Vega	Gulma(phantom tumour), Mutrakrichra(difficulty in micturition), vridhhi(hernia) upadamsa(gonorrheal diseases) slipada(elephantiasis)
Shukra vega	Retoabhigataja Mutrakrichra(dysuria), Dhvajabhanga(erectile dysfunction)
Chardi Vega	Kushta(psoriasis), Upapluta Yoni Vyapad (diseases of yoni)

Kshavathu & Udgara Vega	Paripluta (diseases of yoni)
Kshut Vega	Udavarta (upward movement of Vata)
Nidra Vega	Urustambha(stiffness of thighs), stanya vikara (abnormalities in breast milk)
Dharaneeya vega (Bhaya, Krodha, Chinta, lobha)	Unmada(psychotic disorders), Hridroga(cardiac diseases), Pandu(anaemia), atisara(diarrhoea), Trishna(excessive thirst), Visarpa(erysipelas), Arochaka(anorexia), Vatavyadhi(diseases of vata), Klaibya(erectile dysfunction), Stanya Vikara (abnormalities in breast milk)

It is observed that in many roga administering vega itself is a part of treatment. For example, In Ashtanga Hridaya it is mentioned that those suffering from kantharoga and afflicted from visha should not sleep at night. Acharya Charaka also quotes that day sleep is contraindicated in a person afflicted with dushi visha and navajwara.

According to a recent pilot study conducted in 2021 on the “Prevalence of vegadharana as a risk factor for cardiac disorders” it was revealed that the frequency of Vegadharana was higher among individuals with cardiac problems. This indicates that Vegadharana may have an impact on the likelihood of developing cardiac disorders. The study also found correlations between vegadharana and various factors, suggesting that certain combinations pose a greater risk for causing cardiac disorders. These combinations include Kaasa with Udgara, Mutra with Vit, Shrama shwasa with Udgara, Mutra with Udgara, Vit with Shrama shwasa and Adhovata with Mutra. In summary, this pilot study indicates that vegadharana is associated with Vataprakopa, which refers to disturbances in the autonomic and limbic functions of the nervous system. These disturbances have the potential to affect the physiological functions of the cardiovascular system.

In a study done on “Shift work sleep disorder: prevalence and

consequences beyond that of symptomatic day workers” comparing 360 workers on rotating shifts, 174 on night shifts, and 2,036 on day shifts, Drake et al. found that, among those who reported excessive sleepiness and/or insomnia, the prevalence of ulcers was higher among rotating shift workers (12.5%) and night shift workers (15.4%) than day workers (6%).

In another study on “Functional bowel disorders in rotating shift nurses may be related to sleep disturbances” Zhen Lu et al. found that the prevalence of functional bowel disorders was higher in a sample of nurses who worked rotating shifts (38%) than in those who worked day shifts (20%) and that functional bowel disorder symptoms were positively correlated with level of sleep disturbance.

By these examples we can understand that vega play an important role in maintaining an individual’s health. The Ayurveda classics have consistently emphasized the potential repercussions of disregarding the natural urges. As stated in Ashtanga Sangraha, in “Dravadravyadivijnaneeyam adhyaaya”, It is conveyed that all diseases arise from vega Udirana and vegadharana. Acharya Hemadri, commentator of Ashtanga Hridaya emphasizes the importance of following regimens for healthy living and not suppressing natural urges, as neglecting these can hinder one’s ability to live a healthy life. Ayurveda emphasizes an individualized approach to health, considering one’s unique constitution (prakriti) and imbalances (vikriti). Therefore, the management of vega may vary based on an individual’s specific needs and overall health condition.

Conclusion

The human body is an incredibly advanced and intricate system that possesses its own natural mechanism for eliminating toxic waste substances and maintaining a state of balance (homeostasis). The presence of natural urges is a normal occurrence within the body. However neglecting these urges on a regular basis can lead to significant long-term consequences. According to Charaka samhita, Individuals who consistently suppress their natural urges, exhibit irregular eating habits, and fail to timely evacuate stools

and urine etc. will ultimately suffer as a “sadatura”. Ayurveda consistently stresses the significance of addressing natural urges and emphasizes that forceful manifestation of urges (vega udiran) and suppression of these urges (vegadharana) are major contributors to the development of various diseases. Ayurveda also recognizes the intricate connection between the mind, body, and spirit and acknowledges that disregarding or improperly managing these urges can disrupt the delicate balance necessary for optimal health. Therefore by honouring and responding to these natural urges, individuals can support the body’s self-regulating abilities and strive for optimal health and balance.

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A Significant Emphasis on Charakokta Chaturvidha Pariksha

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Abstract

Ayurveda places a significant emphasis on Chaturvidha Pariksha, consisting of four pramanas, for understanding and applying knowledge in medicine. The concept of Pariksha in Ayurveda involves thorough examination and assessment of an individual's health condition. This includes physical, mental, and emotional aspects to determine one's unique constitution, imbalances, and overall well-being. The four pramanas used in Ayurvedic Pariksha are Aptopadesha (authoritative instructions), Pratyaksha (sensory perception), Anumana (inference), and Yukti (logical reasoning). These pramanas are applied to diagnose diseases, select treatment, and understand the underlying causes of imbalances. Aptopadesha provides authoritative statements, Pratyaksha relies on sensory perception, Anumana involves inferential knowledge, and Yukti represents intellectual reasoning. These pramanas are fundamental to Ayurvedic diagnosis and treatment, emphasizing a scientific

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and systematic approach in the field of medicine, and Ayurvedic research methodology should be framed based on these four Pramanas.

Introduction

Ayurveda is an applied science related to medicine hence it gives more importance to the testing and confirmation of facts and concepts. After reviewing the literature, it is clear that sage physicians of Ayurveda valued the importance of scientific knowledge in every regard. Ayurveda has emphasized the importance, need, and application of examination. As a traditional and ancient science, it incorporates a few principles or dictums from its contemporary sciences such as 'Darshana'. The Darshana shastra are authoritative works of ancient Indian philosophy. Thus, the philosophical foundation of Ayurveda arose from many schools of thought such as Samkhya, Vaisheshika, Nyaya, etc. Pramana is one of the key contributions of Darshana incorporated into Ayurvedic writings. Pramanas are tools or procedures for acquiring information about a specific topic or phenomenon. Ayurveda accepts these pramanas in the name of pariksha with some modification and uses it as a method of examination for understanding the disease and acquiring true knowledge. The establishment of the reality of an object with the help of pramana is pariksha.

Concept of Pariksha in Ayurveda

The word 'pariksha' is derived from the root 'iksh' which means 'to view, to consider, or to examine', and 'Pari' means 'from all sides'. According to Sabdakalpadruma, 'परितः ईक्ष्यते', means observation from all directions (VS et al.).

According to Acharya Chakrapani, pariksha is 'परीक्ष्यते व्यवस्थाप्यते वस्तु स्वरूपमनयेति परीक्षा प्रमाणानि' i.e 'Through which 'vastu swarupam' (Understanding all characteristics of dravya or something) gets established is said as pariksha or pramana (Caraka and Cakrapāṇidatta, vol. 1, Sutrasthana. XI. 17).

In Ayurveda, pariksha refers to the examination or assessment of an individual's health condition. It includes a thorough assessment of various factors, including physical, mental, and emotional aspects,

in order to comprehend the individual's unique constitution, imbalances, and overall well-being. Pariksha techniques are used to diagnose diseases, determine the underlying causes of imbalances, and make personalized treatment recommendations.

नापरीक्षितमभिनिविशेत् - Should not take anything without examining it (Caraka and Cakrapāṇidatta, vol. 1 VIII.27). While coming to the treatment aspect, रोगमादौ परीक्षेत ततोऽनन्तरमौषधम् । ततः कर्म भिषक् पश्चात्ज्ञानपूर्वं समाचरेत्॥ (Caraka and Cakrapāṇidatta, vol. 1, XX.20) i.e. a physician should first examine the patient and diagnose the disease, then he should examine the medicine and select the medicine. After acquiring complete knowledge of the disease and medicine only one should start the treatment. The purpose of this examination is to obtain knowledge regarding the line of treatment that should be adopted with a view to correcting morbidity.

Acharya Charaka has mentioned the concept of Chaturvidha pariksha in Sutrasthana, Tisreshaneeya Adhyaya. In Vimanasthana, Trividharogavisheshavijnaneeya chapter also describes the application of this pariksha in detail.

Table-1: Classification of Pariksha

Dvidvidha pariksha (Charaka)	Pratyaksha, Anumana
Trividha pariksha (Charaka, AH)	Aptopadesa, Pratyaksha, Anumana Darsana, Sparsana, Prasna
Chaturvidha pariksha (Charaka)	Aptopadeśa, Pratyakṣa, Anumana, Yukti
Ṣadvidha pariksha (Susruta)	Pancha jnanendriya evam Prasna pariksha
Aṣṭasthāna pariksha (Y.R)	Naḍi, Mutraṃ, Malam, Jihva, Shabda, Sparsha, Drik, Akruṭi
D a s h a v i d h a pariksha (Charaka, AH)	Prakruti, Vikruti, Sara, Samhanana, Pramana, Satmya, Satwa, Ahara shakti, Vyayama shakti, Vaya. (Cha)

D v a d a s h a v i d h a pariksha	Dosha, Bhesaja, Desha, Kala, Bala, Shareera, Sara, Ahara, Satmya, Satva, Prakruti, Vaya
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An overview of Chaturvidha Pariksha

The concept of Chaturvidha pariksha is mentioned by Acharya Charaka in Sutrasthana, Tisreshaniya adhyaya. Here acharya explains that all the things in the universe can be divided into two i.e., Sat and Asat, these can be examined by *four means* or methods named *chaturvidha pariksha*, are Aptopadesha, Pratyaksha, Anumana, and Yukti. Charaka mentioned these pramanas for proving the existence of punarjanma and also the examination of sat and asat. Acharya Charaka only included Yukti as a separate pramana. In Vimanasthana of Charaka samhita a separate chapter called Trividharogavisheshavijnaneeya describes these pramanas. Here Charaka mentioned that ‘specific features of diseases can be determined in three ways by means of Aptopadesha (authoritative instruction), Pratyaksha (direct observation), and Anumana (inference)’ (Charaka and Cakrapāṇidatta, vol. 1, Vimanasthana. IV. 3). Yukti, the fourth pramana, is included under Anumana pramana however Yukti is very important in the context of treatment. it provides a practical approach to the rest of the pramana, enhancing their utility.

Aptopadesha (Authoritative instructions)

Aptopadesha means authoritative statement. It is verbal comprehension or testimony of knowledge. This testimony is an assertion by a trustworthy authority in the concerned field of knowledge termed as ‘Aapta’. Aapta is enlightened and knowledgeable individual, absolutely free from rajas and tamas (psychological doshas). Hence, they possess knowledge of the past, present, and future (trikala) and are known as Aapta. They are also known as Shishtha (wise) and Vibuddha (enlightened) individuals. Their words are considered absolute truth without any doubt (Charaka and Cakrapāṇidatta, vol. 1, Sutrasthana. Vol1. Chapter 11. Verse 18-19). It is also known as “Shabda” (statement). It is the authentic source of literary knowledge or the primary source of information related to any subject. For those who have prior knowledge through आप्तवचनम् only two sources of examination are sufficient i.e., Pratyakṣa and

Anumana (Caraka and Cakrapāṇidatta, vol. 2, IV.5).

Aptopadesha can be applied in the examination and treatment of diseases, The following can be observed through the means of aptopadesha pramana

Table-2: Characteristic features of disease (Caraka and Cakrapāṇidatta, vol. 2, IV.6)

प्रकोपणम्	प्रकोपणं वायो रूक्षत्वादिहेतुः	Provoking Factors of disease Ex:- Rukshadi hetu leads to vata prakopa
योनि	योनिः वातादयः	Doshas involved in disease
उत्थानम्	उत्थानस्य उद्गमनादौ	Mode of manifestation of disease
आत्मानम्	आत्मा स्वभावः; यथा- रोहिण्यादारुणत्वं, सत्यासस्य शीघ्रोपक्रमणीयत्वादि	Nature of Disease; Ex: Darunatva of Rohini, Need for urgent treatment of Samnyasa.
अधिष्ठानम्	अधिष्ठानं शरीरमवयवा मनश्च	Location of disease (Sharira avayava &Manas)
वेदन	तोद, भेद	Type of pain
संस्थानम्	आकृति, स्वरूपम्	Clinical features
शब्दस्पर्शरूपरसगन्धम्	कपाल वर्ण	Association with specific sound, touch, colour etc
उपद्रवम्	तृष्णज्वरदाहादि in कुष्ठ	Complications of Disease
उदर्क	उदर्क उत्तरकालीनं फलं	Future complications
नामानम्	गृध्रसि, अवबाहुक	Naming the disease
योगं	Medications	Treatment Prescriptions of Disease

Pratyaksha Pramana

Pratyaksha pramana represents sensory perception. Here, the individual receives knowledge through the use of sense organs(Annambhaṭṭa 56). According to Ayurveda, it is the most basic and important instrument for disease diagnosis, prognosis, inference, conclusion, and treatment. Acharya Charaka has defined Pratyakṣa as vyakta (definite) and tadatva (immediate) knowledge arising from the conjugation of Atma, Indriya, Manas, and Artha (Caraka and Cakrapāṇidatta, vol. 1, Sutrasthana. Chapter XI. 20).

The physician gains knowledge about the status of the patient's condition and disease manifestation with the help of Pratyakṣa pramana through jnanendriyas except rasanendriya (Caraka and Cakrapāṇidatta, vol. 2, Vimanasthana. IV. 7). Based on these sense organs involved, Pratyakṣa jnana can be classified into five. (IV.7.).

Śrotrendriya Pratyakṣa (Auditory perception): Auditory perception is useful to understand pathology in various conditions through the medium of sound (śabda). The sounds like Antrakujana, Sandhisphutana, and Anguliparvana.

Sparshanendriya Pratyakṣa (Tactile Perception): Tactile perception is used to know about normal or pathological body characteristics such as heat/hotness (aushnya), coldness (shaitya), softness (mardava), hardness (kathinya), smoothness (shlakshna), and roughness (kharata).

Chakshurindriya Pratyakṣa (Visual perception): Through the medium of visual perception, the varna (complexion), samsthana (shape, location, appearance, form), pramana (size or measurements), chaaya (altered complexion), prakruti (normalcy), vikruti (abnormal characteristics), upachaya (good nourished built), apachaya (malnourished built) can be assessed.

Rasanendriya Pariksha: This examination is applicable for the purpose of organoleptic and taste threshold studies. In clinical practice, this can't be done by the physician himself. It is done indirectly either by interrogation or by inspection/inference.

Ex: मक्षिकोपसर्पणेन शरीरमाधुर्यं (Attraction of flies towards patient indicates excessive sweetness in the body). In this context, anumana pramana is applicable and not pratyakṣa.

अरुचि, आस्यवैरस्य (Impairment of taste) - Assessed through interrogation

Ghranendriya pratyakṣa (Olfactory perception): It helps to examine the normal and abnormal smell of body fluids or body odor.

Ex: Visram shareeragandha in prameha

Anumana Pramana

Anumana is a type of inferential knowledge. It refers to cognition that occurs after past information. It entails making assumptions or postulations regarding unknown or lesser-known facts based on prior knowledge of previously documented occurrences. As a result,

anumana gives information that is applicable to all time frames. Charaka defines, Anumana as a tool for obtaining knowledge preceded by pratyaksha pramana. It provides knowledge of the past, present, and future. For example, the presence of fire can be inferred from the appearance of smoke; the copulation in the past is inferred by witnessing pregnancy and predicting the future tree after examining the seed (Caraka and Cakrapāṇidatta, Vol1. Sutrasthana. XI. 21-22).

The objects known by pratyakṣa are very limited. Hence, it is necessary to understand the phenomena by Agama, Anumana, and Yukti (Caraka and Cakrapāṇidatta, Vol1. Sutrasthana. II. 7). The physician must use anumana, to determine the patient's prognosis and look up their past history. Assessment of various physiological entities like Agni (digestion), Bala (strength), Indriya shakti (sensorium), etc

Table.3: Clinical Application of Anumana Pramana (Caraka and Cakrapāṇidatta, Vol 2. Vimanasthana. IV. 8).

अग्निं जरणशक्त्या	Assessment of Agni by quality and quantity of food consumed and digested
बलं व्यायामशक्त्या	Assessment of physical strength by capacity to exercise
श्रोत्रादीनि शब्दाद्यर्थग्रहणेन	Functioning of the sense organs assessed by the clarity and accuracy of perception of their respective objects.
व्याधिं वेदनया	Assessment of disease by signs and symptoms
गूढलिङ्गं व्याधिमुपशयानुपशयाभ्यां	Assessed by the effectiveness of treatment in terms of relief or no relief/ aggravation.
दोषप्रमाणविशेषमपचारविशेषेण	Dosha pramana can be assessed by the level of consumption of provocative factors
आयुषः क्षयमरिष्टैः	Assessment of imminent death by the presence of Ariṣṭa lakshana or poor prognostic signs
सात्त्व्यं उपशयेन	Assessment of habituation by the level of wholesomeness

Yukti Pramana

‘Yukti pramana’ is included as a source of valid knowledge

in Ayurveda. It is considered as 4th pramana by Charaka. It is the intellectual perception that results from the examination of several causative elements. It denotes the logical reasoning and interpretation used to gain knowledge about any phenomenon. It is pure intellect information resulting from multifactorial, multidimensional thinking relevant in the past, present, and future (Caraka and Cakrapāṇidatta, Vol 1. Sutrasthana. XI.25). Yukti can also be defined as the preparation, application, and execution of information through the use of one's intellectual and reasoning ability.

Yukti is essential in identifying and analyzing the union of multiple factors in diagnosing, selecting medications, and treating patients. Treatment is successful when all of the components, such as Bhishak, Aushadham, Upasthata, and Rogi, work together. Yukti is one of the paradiguna, which is also known as Chikitsasidhyupaya, that are thought to be important for excellence and success in treatment. Yukti is defined as युक्तिश्च योजना या तु युज्यते|| which means it is important in rational and suitable treatment planning (Caraka and Cakrapāṇidatta, Vol 1. Sutrasthana. Vol1. XXVI. 29-30).

Discussion

Aptopadesha

Aptopadeśa is used in preventative, diagnostic, and treatment aspects.

Preventive aspects: The ultimate aim of Ayurveda is स्वस्थस्य स्वास्थ्यरक्षणं so, for this acharya explains different aspects of preventive medicine in terms of Dinacharya, Rīticarya, Sadvritta, Vegadhāraṇa etc.

Diagnostic aspects: It provides accurate information on any disease in terms of its etiology, symptomatology, location, prognosis, and nomenclature. The Nidana Pancaka of many ailments mentioned in the text is the foundation of any particular disorder's understanding.

Treatment: Acharya mentioned different principles of treatment of various diseases like in the form of chikitsa sutra. The principles of shodhana, shamana, nidana parivarjana, and different medications and the principles of drug selection, drug identification,

and administration mentioned in the texts are the testimony of the application of aptopadeśa.

Aptodesha pramana is considered as a primary tool for research. It is the base for literary and conceptual research.

A thorough investigation of Aaptopdesha is beneficial in identifying the research problem

Aaptopadesha is the foundation of the literary and historical review. A researcher should review the pertinent literature in his or her field of study. Aaptopadesha can assist researchers in establishing the principles of the study and reaffirming them with his findings.

Acharya stated Vadamarga detailed in Rogabhishajiteeyadhyaya of Charaka Samhita, Vimana Sthana are aimed to perfect oneself in the skill of debate or discussion and the Siddhanta mentioned in 44 Vadamargas is demonstrated truth, established after multiple tests and reasoning. These can be compared to established theories.

Pratyaksha Pramana

The pratyaksha pramana is first-hand evidence. The significance of pratyaksha stems from the fact that it is the only method that is accepted by all philosophical schools. Though Ayurveda supports multiple sorts of knowledge methods, the excellence of pratyaksha stays intact. Darshana (observation), Sparshana (touching), and Prashna (asking different types of inquiries) are the three ways of patient examination mentioned in Ayurveda. The first two are directly based on Pratyaksha, and one can only interrogate the patient after directly seeing the signs that are present in the patient.

The acquisition of knowledge by direct observation or practical experiences is known as pratyaksha pramana. It is the basic data-collecting approach, in which the researcher notes the phenomena that he or she is experiencing at the time. This is an important part of several randomized controlled trials, case studies, and observational studies.

Anumana Pramana

Anumana is a tool for the assessment of imbalance of the dosha in terms of vruddhi (hyperfunctioning) and kshaya (hypo functioning), dhatu, mala, etc. Signs of a disease can be

observed by Pratyakṣa pramaṇa, but symptoms are assessed using the deliberation of Anumana pramaṇa. It also helps in predicting the prognosis, chance of survival of the patient and outcomes of the treatment in the future. Anumana helps in the assessment of subtle individual entities like agni, ojas, dhatu, dosha, mana, atma that cannot be directly perceived by sensorial faculties, but only by referring to their characteristics and functions.

The Anumana pramaṇa assists the researcher in establishing a cause-and-effect link by recognizing information in all three stages of time, namely the past, present, and future. It has a wide range of applications in research since it is concerned with the use of deductive, inductive, and analogical reasoning to analyze facts. Based on trikālā three types of anumana explained by Acharya Chakrapani, are Poorvavat, Sheshavat, and Samanyatodrishta. This poorvavat presents Karanatkarya anumna, which is the anumna of the effect from the cause. This can be linked to a cohort or prospective study. Sheshavat is Karyatkaarana anumna is anumna of the cause from the effect, which can be linked to a case-control study (i.e., a retrospective study). Samanyatodrishta is anumna from the currently seen events, which can be associated using a cross-sectional study design (Time prevalence study). Anumana pramaṇa is also can be applied in writing research reports and can be correlated with pancavayava vakya which comes under parārtha anumana and it is very important in the interpretation of results from the collected data after an analytical or experimental study.

Yukti Pramana

The Yukti is applied in different aspects of clinical practice

Preventive Aspects: The benefits of Trayopastambha (three pillars of life) i.e., ahara (dietary habits), nidra (sleeping habits), and bramhacharya (sexual life and moral conducts) largely depend upon one's intellect and conduct. The three types of bala (strength and vitality) includes a type of acquired form i.e. yuktikrita bala. This is achieved through dietetic and lifestyle measures.

Characteristic of Physician: Yuktignyata, or the ability to think logically and rationally, is an important physician characteristic.

It enables him to make the proper selection of drugs or treatment modalities to treat any disease successfully.

Selection of Drug: Nothing in the universe exists that has no medicinal or therapeutic value. After the explanation of mahakashaya (different classes of medicine), it is said that the drugs listed are exemplary, and physicians may utilize other herbs based on their own knowledge and logic.

Diagnosing: Yukti pramana is used to diagnose Anukta vyadhi (unknown ailments) or conditions that are not addressed in the books. It can also be used to diagnose new and evolving disease conditions by Understanding prakriti (illness type), adhishtana (disease occurrence and manifestation sites), and samutthana (etiological causes).

Yukti pramana combines Aaptopadesha, Pratyaksha, and Anumana pramana with logical and creative thinking to produce a productive result. Any research project begins with deriving previously gained knowledge via aaptopadesha pramana, perceiving available information via pratyaksha pramana, deriving logical inferences via anumana pramana, and analysing, interpreting, and presenting the findings via yukti pramana. Thus, it can assist in establishing the facts advanced by anumana pramana or inference.

There are different views regarding the number of pramanas. Some scholars opine that there is only one pramana, while others mentioned them in various numbers. In this way, total pramanas are mentioned as ten in number. As Ayurveda is an independent and unique science of medicine, it has some independent pramanas also. Aaptopadesha, pratyaksha, and anumana are the common pramanas accepted by Sankhya, Yoga, Nyaya, and Ayurveda. Yukti was added as the fourth Pramana by Acharya Charaka, while Upamana was added by Susruta. So Acharya Charaka only accepted Yukti as a separate pramana and specifically mentioned these four pramanas as Chaturvidha pariksha. Abundant use of Yukti in the diagnosis and management of diseases can be seen in Ayurvedic classics. Yukti can be used to diagnose a condition that is otherwise difficult to

diagnose. The Yukti helps to correlate the information and to arrive at a solid conclusion.

Conclusion

In Ayurveda, more emphasis has been given to scientific knowledge based on verification and validation. Ayurveda has developed its own approach for fact-finding and applied it in the realm of medicine. The classics explain many ways of inspection and investigation for this purpose. These methods of evaluation were known as Pariksha. The concept of Chaturvidha pariksha is the base for all the examinations mentioned in Ayurveda. An able physician always proceeds with their treatment after proper examination. By this one will get the pratipatti jnana, i.e., the knowledge of the treatment, with which disorder to be eliminated¹⁸. Ayurvedic research methodology should be framed based on these four Pramanas. Examinations such as Roga Pariksha, Rogi Pariksha, and Aushadha Pariksha, which are required for successful disease diagnosis and treatment, are based entirely on these examinations. These Methods of examination are similar to those described in Philosophy as Pramana.

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Concept of Manas- A Glimpse from Yoga Darsana

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Abstract

The main aim of Ayurveda is maintaining the health of healthy person and to cure the diseases of a diseased person. Yoga Darsana is primarily concerned with the nature of the mind, the means to attain self-realization, and the path to liberation. *Manas Siddhanta* has been clearly portrayed by both *Astika* and *Nastika* philosophers. Yoga-Darshana, one of the six *Astika Darshana*, is solely devoted to *Manas*. Ayurveda and Yoga Darshana has lots of similarities in their basic principles. Both are inter-related science and have accepted basic principles like *Manas*, *Atma*, *Panchamahabhoota* etc. *Manas* and *Citta* are the two terms used in Yoga Sutra, with almost similar sense as *Sattva*. *Citta* has various states of existence, according to the Yoga Sutra, ranging from the extremely agitated condition of *Kshipta* to the supreme peaceful state of *Samadhi*. The functions of *Citta* including *Pramana*, *Viparyaya* etc helps to understand the existence of *Cittavritti*. Yoga is characterised as

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the control of mental activity. Yoga helps to bring one out of the *Panchaklesha* caused mainly due to ignorance (*Avidya*). The ability to control one's thoughts is necessary for self-realization. By this it becomes imperative to understand the concept of *manas* from Yoga darshana.

Introduction

Yoga Darsana, often referred to simply as Yoga, is a classical philosophical system that originated in ancient India. It is one of the six orthodox schools of Indian philosophy and was expounded by the sage Patanjali in his text called the Yoga sutras. Yoga Darsana is primarily concerned with the nature of the mind, the means to attain self-realization and the path to liberation.

Manas Siddhanta has been clearly portrayed by philosophers both *Astika* and *Nastika*. Yoga-Darshana, one of the six *Astika Darshana*, is solely devoted to *Manas*. In the first chapter of his book, Yoga-Sutra, Maharshi Patanjali defined yoga in relation to *citta* and substituted the word *citta* for *manas*. The Yoga Sutra provides a detailed explanation of *Citta Vritti* (mental functions), *Cittabhumi* (mental planes), *Pancaklesha* (five emotional states), and many more concepts that are closely related to various mental states.

Materials and Methods

Extensive literary search done on the related topics from Yoga Darsana, Charaka samhita and articles from data bases like Pubmed, google scholar etc.

Ashtanga Yoga

The word "Yoga" itself means union or connection. In the context of Yoga Darsana, it refers to the union of the individual self (*jivatman*) with the Universal consciousness (*Brahman*). Yoga is seen as a practical discipline that encompasses various practices and techniques to achieve this union. These practices include physical postures (*asanas*), breath control (*pranayama*), meditation (*dhyana*), ethical principles (*yamas* and *niyamas*) and more.

The Yoga Sutras of Patanjali describes the eight fold path of Yoga, known as Ashtanga Yoga or Raja Yoga, which provides a comprehensive framework for spiritual development. The eight limbs are (YS 2/29):

1. *Yama*: Ethical rules or restrictions, such as honesty, non-violence, and lack of possessiveness.
2. *Niyama*: Moral standards or virtues like orderliness, contentment, and self-control.
3. *Asana*: Physical postures used to build flexibility, strength, and balance.
4. *Pranayama*: Breathing exercises that control and broaden the prana.
5. *Pratyāhara*: Withdrawal of the senses from external stimulation and development of inner awareness.
6. *Dhāraṇa*: Mental concentration.
7. *Dhyāna*: The unbroken flow of awareness towards the focus during meditation.
8. *Samādhi*: Union with the object of meditation while in a blissful, total state of absorption.

Pancha kosha in yoga

In Yoga Darsana the mind is regarded as one among the five koshas that surround the true self. They are as follows:

1. *Annamaya kosha*: The body or its outer covering.
2. *Pranamaya kosha*- the life force or the breath.
3. *Manomaya kosha*- the mind or mental sheath.
4. *Vijnanamaya kosha*- the intellect or wisdom sheath.
5. *Anandamaya kosha*- the bliss sheath or the state of pure happiness.

The *manomaya kosha*, or the mental sheath, represents the mind, thoughts, emotions and sensory experiences. It is through the practice of yoga that one seeks to calm and control the fluctuations of the mind to attain higher states of consciousness and self-realization.

Manas and chitta according to yoga sutra

Manas and Chitta are the two terms used in Yoga Sutra, with almost similar sense as *Satva*. *Manas* is nonself-illuminative and is exposed through *Purusha* (soul). According to Yoga Sutra, *Chitta* is the first product of *Prakriti*, comprising *Buddhi* (intellect), *Ahankara* (self-conscious) and *Manas*. Here, *Manas*, *Buddhi*, and *Ahamkara* all are together known as *Citta* (YS1/2). In Charaka Samhita

Sharira Sthana, all these three are differently explained. *Hrudaya* is considered as the sthana of *manas* as per Charaka Samhitha.

In Yoga Sutra, the word *Chitta* is explained as the concentration on sensory objects such as smell, taste, touch, colour, or sound which helps to stabilize its fluctuations. It shows that *Manas* is fluctuating in nature and that it has an ability to concentrate. *Chitta* is explained as very bright and pure by nature, but its brightness is often masked by in born psychological *Klesha* (disorders). *Chitta* has various states of existence, according to the Yoga Sutra, ranging from the extremely agitated condition of *Kshipta* to the supreme peaceful state of *Samadhi*. *Manas* is a word that is frequently used to describe all these diverse *Chitta* status.

Manasika bhavas (states of mind):

Bhagavan Vyasa outlines five states of *Manas* in his commentary on the Yoga Sutra:

- ***Kshipta*** - *Manas* is tempted to focus on the sensory object when it is awake. The natural energy compels it to go out through the sensory faculties. Since the mind constantly switches their focus from one thing to another, it is incapable of managing itself. The driving force at this point is purely interest with the object. *Kshipta* is the name of this state.
- ***Vikshipta*** - This stage occurs when the *manas* is unable to concentrate on an object, and is wandering around e.g. while reading a book or watching any object the *Manas* will pass through a series of information. This state is called *Vikshipta*.
Mudha - *Mudha* is a state of mind that is dull or lethargic. *Manas* is not learning anything new at this point.
- ***Ekagrata***- *Manas* focusses itself on a specific thought or subject during this stage. *Manas* when committed to an idea won't change much that often. In this stage, *Manas* remains focused on a single object without any distraction.
- ***Niruddha*** - It is the situation in which *Manas* is in control and cannot be deterred. Yogi can reach the spiritual level in this situation. It is the thoughtless state where *Manas* can function without distract. Typically, everyone aspires to own a variety of goods. One becomes dissatisfied when one yearns for more.

Frustration leads to miseries. There should not be any desires to attain happiness. The *Citta* can be made peaceful by letting up of desires. In this condition, known as *Niruddha Manas*, craving for the fulfilment of wishes ends.

Classification of mental functions

Patanjali has classified the mental functions into five categories:

1. *Pramana*, 2. *Viparyaya* 3. *Vikalpa* 4. *Nidra* and 5. *Smriti* (YS 1/6)
1. *Pramana*: *Pramanas* are the means to attain the valid knowledge in the presence of *manas*. They include *Pratyaksham*(direct perception), *Anumanam* (inference), *Agama*(authentic testimony). Direct perception is obtaining knowledge through sense faculties. The validity of the knowledge thus obtained is confirmed using the other two- the *Anumana* and *Agama*. There are many instances where one may not perceive things directly. In such places inference is used. Where perception and inference fails one have to depend on Authentic testimony.
2. *Viparyaya (illusion)*: Illusion is the misperception like a rope is mistaken for a snake. Defective sense faculty, lack of optimal conditions for functioning of the faculty and defective reasoning generate invalid knowledge.
3. *Vikalpa (imagination)*: Here there will be verbal expression of things but there won't be any such existence in reality.
4. *Nidra (sleep)* : During *nidra* one may recollect the length and depth of sleep and dreams. This indicates that there were mental activities during the sleep. Hence dreamful sleep is also called as a mental activity.
5. *Smriti (memory)*: Memory is the ability to recall previously stored events. *Nidra*, *Pramana*, *Viparyaya*, and *Vikalpa* serve as intermediaries to help people recollect information that has already been stored. Thoughts are produced as a stimulus within the *Chitta* itself. This further prompts the memory of the previous deed.

Panchaklesha according to patanjali

On many occasions, *Manas* cause unfavourable feelings. A person who is emotionally disturbed may act inappropriately, talk foolishly or think foolishly. Person becomes uncontrollable in his

actions. This is due to *Avidya* (ignorance), *Asmita* (egoism), *Raga* (attachment), *Dvesha* (aversion), and *Abhinivesha* (YS 2/3) (desire for life), which is collectively called as ‘*Panchaklesha*’ according to Patanjali. Numerous psychosomatic illnesses are brought on by *avidya*. Erasing ignorance ought to be the first step to be followed. The remaining four are caused as a result of *Avidya*. Every action a person takes is aimed at bringing them enjoyment. The *Chitta* believes that happiness is found in the things we can see and touch. When these desired items are not granted, the person becomes emotionally upset.

Yoga is characterised as the control of mental activity. The ability to control one’s thoughts is necessary for self-realization. Self is real knowledge and is free from suffering. When *Chitta vritti* is active, the true self is hidden. The bottom of the pond can be seen through the clear water once the waves have subsided. *Manas* is rarely calm at any given time. *Citta* continues to work even during sleep. It is therefore quite challenging to develop mental discipline. Once *Citta Vritti* has subsided, *Citta* feels like its true self. *Manas* is in a pleasant condition at this time. A person begins to develop an aversion to exterior sense items once they become aware of this truth. This is referred to as renunciation or *vairagya*. According to yoga, one can stop mental functions by *Vairagya* (renunciation) and *Abhyasa* (practise). The purpose of Astanga Yoga-Yama’s first posture is to develop a renunciative mindset.

Manas moves at a rate that makes it impossible to determine the order of transactions. In Ayurveda the qualities possessed by mind is regarded as *Anutvam* and *Ekatvam*. *Anutvam* indicates the minuteness of mind while *Ekatvam* shows the speed of perception, which makes us feel a series of happening occurring all together at a single moment.

The mental operations can be categorised as *Jnana Pradhana* (cognitive functions), *Bhavana Pradhana* (affective functions), and *Ceshta Pradhana* (conative functions). Again there are two different sorts of cognitive processes: *Yatharthanubhava* (genuine knowledge) and *Ayatharthanubhava* (false knowledge).

Obstacles of knowledge in yoga:

The *Bhavana* (affective) is then classified into nine types, which are destructive in nature and are called *Citta Vikshepa* or mental distractions- *Vyadhi* (morbidty), *Styana* (debility), *Samshaya* (doubt), *Pramada* (inadvertence), *Alasya* (sloth), *Avirati* (sensuality), *Bhranti Darshana* (wrong understanding), *Alabdha Bhūmikatva* (nonattainment of plan), and *Anavasthitattva* (YS 1/30) (instability).

Every action a person takes is aimed at acquiring happiness. Yoga teaches that happiness is within us. Once *Citta Vritti* is resolved, the *Citta* experiences the natural self, which is a blissful state of *Manas*. The ignorant *Citta* believes that the happiness is in the external sensory objects. This tempts the *Citta* to attach with these objects. When these desired objects are denied, the person gets irritated and becomes emotionally disturbed.

Discussion

The Yoga Darshana is the only one among the six *Astika Darshanas* to fully define the idea of *Manas*. *Manas* can be regarded to be the focal point of the entire Yoga Darshana. The Patanjala Yoga Darshana provides a comprehensive explanation of *Manas*. *Pratyahara*, *Dharana*, *Dhyana*, and *Samadhi* are some of the *Antaranga Yoga* practises that can be used to understand the absolute form of *Manovijnana* and *Cetana*. The minute status of *Sukshma Sharira* can be understood through yoga sadhana. In very first Sutra of Yoga Darshana, Maharshi Patanjali defined Yoga as a method to control *Citta Vritti* where *Citta* can be understood as *Manas*.

The teachings of Maharshi Patanjali are regarded as the base of Raja Yoga. Raja Yoga deals with the process of restraining the *Sattva*. Maharshi Patanjali provides comprehensive explanations of the nature, stages, functions, diseases, and control strategies of *manas*. One of the most original works on psychology is the Yoga Sutra. In the Yoga Sutra, Maharshi Patanjali referred to *Dhyana* as “*Tatrapratyekanata Dhyanam* (YS 3/2).” *Pratyaya* refers to *Karana*, the root cause. *Ektanata* refers to the movement of related *Citta Vritti*. *Citta Vritti* that focuses on just one aspect of a subject is referred to as *Dhyana*, while that which is equivalent to *manas* is

referred to as *Dhyeya*.

Yoga Shastra deals more with health giving aspect of *Manas*. The most sophisticated science that highlights the neurological, psychological, and etiological aspects of *Manas* is yoga. Yoga also demonstrates several ways to maintain the *Manas* in a healthy state and to address the typical imbalances that lead to psychosomatic diseases. Yogic Kriya can be helpful in controlling negative ideas, which may eventually lead to *Manas* being in a regulated state. The various normal and abnormal states of *Manas* can be used to explain the five *Citta Bhumi* of the Yoga Darshana. This *Citta Bhumi* concept is easily interpreted in terms of various personality and psychological illnesses. Additionally, the Yoga Darshana describes the five *Klesha*, which are the different emotional aspects of *manas*.

Yoga Darshana, which is a science for managing the *Citta*, identified two methods—*Abhyasa* and *Vairagya*—for improving psychological hygiene. Various conducts are theorised there over and are known as Astanga Yoga in order to counteract the prevalent materialistic mentality and to accomplish upliftment towards spiritual advancement. *Tattva Smriti* and *Satyabuddhi*, which are described as the means and the way to *Moksha*, are mentioned by Caraka in a brief but significant manner under the heading “*Tattva Smriti and Satyabuddhi*”. *Achara Rasayana* and *Sadvritta* can be related to the *Yama*, *Niyama*, and other rules in Yoga sastra.

Between Yoga and Samkhya Darshana, there is some disagreement concerning where *Mana* originated. Although it is *Akriyashila*, *Atma* is *Jna*, *Vibuddha*, and *Karta*. It involves *Manas* to carry out its task. Here, the *Atma* is solely explained in terms of the *Jivatma* (which is connected to *Mana* and *Shaarira*), not the *Paramatma* (*Nirvikara*).

Psychotherapeutic perspective of manas in ayurveda:

In Ayurveda, “*Manastatvam*” refers to the mental and emotional well-being of an individual. Ayurveda recognizes the importance of mental health in maintaining overall balance and harmony in the body. It views mind as an integral part of the human system and acknowledges its influence on physical health.

According to Ayurveda, the mind is composed of three subtle

energies or “*Gunas*” known as *Sattva*, *Rajas* and *Tamas*. As per Yoga darsana, *Sattva* represents all that is pure, ideal and tranquil. *Rajas* expresses itself in action, motion and violence. *Tamas* is the principle of solidity, immobile resistance and inertia. The interplay of these *Gunas* within the mind determines one’s mental state and overall well-being.

Acharya Charaka has given definition of *Satwavajaya Chikitsa* as “*Ahitebhyo Arthebhyo Manonigraha*” i.e. *Nigraha* from *Ahita Vishaya* is *Satwavajaya Chikitsa* for *Manasika Rogas* like *Unmada*, *Apasmara* etc. in the same way as described in definition of Yoga as “*Yogashcittavritti Nirodhah*”. i.e. *Nirodha* of *Chittavrittis* is *Yogasiddhi*.

Both Ayurveda and the modern perspective agree that various mental states, such as *chinta*, *shoka*, *kama*, *krodha* etc. can contribute to or act as *Hetu* for diseases. Therefore, there exists a connection between these *manasika bhavas* and the onset of *Sareerika vyadhi utpatti*. Ayurveda recognised this relationship thousands of years ago, as evident in the statement by Acharyas that “the *sareera* is interconnected with the *manas*, and the *manas* is interconnected with the *sareera*.” Consequently, mental states can serve as causes for physical diseases. The Acharyas also explained how different mental states can lead to imbalances in the bodily doshas such as *Kamashokabhayadvayu*, *Krodhatpittam*, *Trayomala*. The body’s immunity always plays a crucial role in defending against various diseases, serving as the first line of defence to protect the body. The occurrence of any diseases can be an indication of the failure of the immune response. Different emotional behaviours (*Manasika bhavas*) thus disrupt the body’s immune system and contribute to the development of diseases.

The statement “*Rogasarve api mande agnau*” suggests that all diseases have impaired digestion- *Mandagni* as a common factor. Similarly, mental states also contribute to diseases through the same factor. When emotions such as *Krodha*, *Bhaya*, *Harsha*, *Chinta* etc. trigger the body’s “fight or flight and fright response”, the brain

shunts the blood flow away from the digestive system towards the muscles, preparing for physical exertion. As a result, inadequate blood supply to the gut leads to indigestion, which ultimately paves the way for disease.

Conclusion:

The ultimate aim of Ayurveda is *Purushartha prapti*, i.e. *Moksha prapti*. Acharya Charaka says that “*Yogo moksha Pravartaka*”. It means Yoga is one of the important Marga for *Moksha Prapti*. Although the concept of *Manas* has been fully explained by all schools of Indian philosophy, Yoga Darshana possesses the greatest number of aphorisms regarding *manas*. Yoga Darshana is developed for controlling the *Manas*, i.e. *Citta Vritti Nirodha* and through the *Abhyasa and Vairagya* one can achieve the goal of *Moksha*.

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Women Life in Royal Harem- A Study Based on Nāṭyaśāstra And Mālavikāgnimitra Dr. Ajitha T S¹

Abstract

Almost all the ancient dynasties of kings had the practice of constructing harems for their women. It was expected to be an abode of women where they could enjoy utmost freedom. Was that a place of peace and happiness? What was the status of women in royal harem? These questions lead to the 34 th chapter of the *Nāṭyaśāstra*, where a detailed description of the female inmates of the royal harem is given. This paper tries to evaluate the description of the inmates of harem given in *Nāṭyaśāstra* in light of the real-life situation provided in - *Mālavikāgnimitra*.

Key words- Ancient Indian society- women life- harem-patriarchy- *Nāṭyaśāstra*- Kālidāsa- *Mālavikāgnimitra*

Introduction

The position of women in India has long been a subject of intense debate. Some argue that ancient Indian texts glorify womanhood and suggest that India offers a sacred and revered status for women. In contrast, others cite literature and historical accounts to argue that patriarchal structures have long subjugated women. Sanskrit literature, while not providing extensive commentary on women's roles, does contain references that help us infer their status. During times characterized by polygamy and autocracy, kings were often regarded as divine figures, and women's lives were largely dedicated to serve them. The *anṭhṇpura*—a palace where women associated with the king resided—was situated behind the royal palace, with the army stationed between the *anṭhṇpura* and the royal quarters. For

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security reasons, queens chosen to spend time with the king were summoned to the royal palace, and their movement was highly restricted. They were closely monitored, akin to prisoners, and were confined to specific areas assigned to them. This paper aims to examine the social situation reflected in the 34th chapter of the *Nāṭyaśāstra* and analyze its depiction in Kālidāsa's *Mālavikāgnimitra*.

According to Kauṭilya, 80 men and 50 women were appointed to various duties to protect the anthpura. Although the king employed prostitutes in numerous roles, they were prohibited from entering the anthpura and mingling with the royal women. Only those who were tested for their purity and faithfulness were allowed access to the anthpura. Top of ForBottom of FormThe 34th chapter of the *Nāṭyaśāstra* provides a detailed description of the female inmates of the royal harem. In the male-dominated society of the time, strict rules and protocols governed the lives of those within the harem. *Mālavikāgnimitra*, widely accepted as the first drama written by Kālidāsa, centers on the budding romance between King Agnimitra and Mālavikā, a female attendant. Although the drama primarily focuses on the king and his emotions, Kālidāsa skillfully portrays the emotional and material aspects of the anthpura. The play reveals the complexities and frustrations within the female world of the harem. Dhāriṇī and Irāvati, who have a conjugal relationship with the king, hold prominent positions within the anthpura, and all female attendants connected to the king's life play roles in the narrative.

The Structure of a Royal Harem

The arrangement of a royal harem primarily depends on the relationships of its inmates with the king. In an era of polygamy, kings often had relationships with multiple women simultaneously. Such arrangements posed security risks, as royal women could potentially harm the monarch. Therefore, security officials were vigilant in monitoring and testing the loyalty of women in the king's proximity.

For convenience and security, these women were housed in a single building known as the harem (anthpura), which was equipped with all necessary facilities. Women were invited to the royal palace

based on the king's wishes, but after their meetings, they had to return to the harem. Thus, the female world was largely confined to the harem, with visits to the royal palace offering only brief respite from this confinement. The authorities ensured that the needs of the harem were met and employed loyal male servants and transgender individuals to attend to various needs. These attendants often served as spies rather than mere servants. Within the harem, a hierarchical structure was observed, influenced by factors such as wealth, sacrificial rights, beauty, and the birth of a son. The *Nāṭyaśāstra* depicts this hierarchy, categorizing female inmates into two main groups:

1. **Royal Women:** Women directly connected with the king.
2. **Women Attendants:** Those skilled in soft skills and art forms.

The *Nāṭyaśāstra* provides a detailed classification of the harem's occupants based on their relationship with the king. Here is an analysis of the titles attributed to the inmates:

Royal Women

1. **Mahādevi (Chief Queen):** The Mahādevi was the most prestigious inmate of the harem, commanding respect and authority from other women. This title was conferred upon a woman only after consecration, signifying her esteemed position in the kingdom. She was entitled to share the throne with the king and participate in all sacrificial ceremonies. The Mahādevi was expected to possess qualities such as aristocratic heritage, physical attractiveness, a pleasing nature, positive attitude, mature behavior, composure, unconditional love for the king, and empathy toward royal decisions.
2. **Devis (Other Queens):** These women were members of royal families but lacked the formal consecration that elevated them to the Mahādevi's status. They were proud of their lineage, appearance, and the affection they received from the king. Their status often led to jealousy towards their rivals and a preoccupation with maintaining their attractiveness.
3. **Swāminī (Highborn Wives):** Swāminīs were daughters of high-ranking officials who were given elevated positions within the harem as a reward for their charm. They were distinguished by

their noble lineage and the king's recognition of their appeal.

4. **Sthāyini (Ordinary Wives):** This group consisted of women valued for their physical charm, proficiency in amorous acts, alertness, good behavior, and youth. They often experienced jealousy towards their rivals within the harem.
5. **Bhoginī (Concubines):** Bhoginīs were attentive to the king's desires and were known for their lack of jealousy and demands. They were characterized by their humility, forbearance, and attractiveness.

Woman Attendants

Despite residing in the harem, these women had specific roles to serve the king and queens. Here is a detailed description of the different categories of woman attendants:

1. **Śilpakārikās (Craftswomen):** These women excelled in soft skills, arts, and crafts. Their specialties included perfume making, painting, and interior design.
2. **Nāṭakīyas (Actresses):** Nāṭakīyas were women with artistic talent, skilled in acting, music, and playing musical instruments. They were known for their physical charm and positive attitude.
3. **Nartakīs (Dancers):** Nartakīs were proficient in 64 arts, including dancing and music. They were recognized for their training, physical appearance, and skill in performing arts.
4. **Anucārikas (Maids):** Anucārikas were loyal maids dedicated to serving the king in various circumstances.
5. **Paricārika (Maids for Special Tasks):** These maids were specifically appointed to assist the king with his comforts and personal care.
6. **Samcārika (Sentries):** Samcārikas patrolled the palace and its surroundings, signaling time with bells. They were excluded from sexual pleasures.
7. **Preṣaṇacārika (Errand Girls):** These women were dispatched on confidential missions and errands.
8. **Mahattaras (Matron):** Mahattaras were responsible for the protection of the harem and were actively involved in ceremonies and prayers to secure divine favor for the king.
9. **Kumāris (Maidens):** Kumāris were young, attractive girls kept away from romantic entanglements. Their youth and merits

made them notable within the harem.

10. Vṛddhas (Old Ladies): Vṛddhas were experienced and knowledgeable about royal affairs, having interacted with many people throughout their lives.
11. Ayuktikas (Female Overseers): Ayuktikas managed various aspects of the harem's inventory, including stores, weapons, perfumes, food, grains, jewels, and clothes. They also inspected the food prepared for the king.

This classification highlights the diverse roles and responsibilities of women within the harem, reflecting their contributions to the functioning and security of the royal household.

Evaluation of Custom and Conclusion

To understand the structure and hierarchy of the female inmates in the anṭhpora as described in the *Nāṭyaśāstra*, it is useful to compare it with the portrayal in *Mālavikāgnimitra*. By comparing these descriptions with their portrayal in *Mālavikāgnimitra*, we can gain insights into how these classifications and roles were reflected in the narrative and social dynamics of the time. Bharata's classification of royal women includes all the king's wives, each holding a specific status within the harem. Among these, the Mahādevi occupies the highest position, not because of the affection she receives from the king, but due to the power and respect conferred by her consecration. The Devis, on the other hand, experience a sense of insecurity due to their lack of consecration. They often live in jealousy and misery, feeling subjugated by the Mahādevi's supremacy. Devis are usually brought to the harem through political alliances and are proud of their royal lineage but remain helpless compared to the Mahādevi. The Sthāyinī, Swāminī, and Bhoginī are included in the harem primarily for their beauty. Their status is contingent on the king's interest, making them eager to please him. Among these, the Bhoginī is characterized by her complete devotion to the king, serving without greed or jealousy and accepting her co-wives' rights. According to Altekar, polygamy was a sign of extravagance among the wealthy and ruling classes. Kings used these numerous matrimonial alliances to extend their political influence. The fate

of princesses after marriage, however, is less clear; they are often forced to adapt to life within the harem alongside others. In the *Rāmāyaṇa*, Kausalya is portrayed as the Mahādevi, Kaikeyi as a Devi, and Sumithra as a Sthāyinī. Mandhara's remarks about King Daśaratha's harem reveal the turbulence that can arise. Kaikeyi fears that Kausalya, after becoming Rājamātā, will seek revenge for past insults. This insecurity among the women in the harem ultimately leads to Rāma's exile. In *Mahābhārata* also polygamy is described in a subtle way.

In *Mālavikāgnimitra*, Kālidāsa vividly depicts the various types of women within the harem. Dhāriṇī, an exemplary Mahādevi, enjoys the privilege of being the mother of a royal heir. She accepts the king's other wives and remains composed, focusing more on the lineage of Mālavikā than on her own status. Dhāriṇī is a figure of high resolve, responsible for managing the harem and disciplining its members. Irāvati, a Devi, is deeply troubled by the king's new affection for Mālavikā. Her jealousy and immaturity drive her to act against the new girl and report her concerns to Dhāriṇī. Irāvati's behavior presents a negative aspect within the drama. Several female attendants in the play include:

- *Kaumudikā* and *Bakulāvalikā*, the Preṣaṇacārikas, who handle confidential messages and provide insights into palace events.
- *Paṇḍitakaūsikī*, a Vṛddha, holds a revered position in the harem and royal court.
- *Nāgarikā*, *Nipunīkā*, and *Madhukarikā* are Paricārikas serving Dhāriṇī, Irāvati, and Paṇḍitakaūsikī respectively.
- *Parabhritikā*, the garden caretaker, is a Samcārika.
- *Jayasena*, the Pratihāri, is a Mahattara.

Mālavikā, initially a Kumāri and later promoted to Nartakī, rises within the harem due to her beauty and talent. Her romance with the king attracts the attention of other characters, who are intrigued by the unfolding events.

While the drama centers on a passionate love story, it also explores the emotional complexities of the harem. Even King Agnimitra,

despite his generosity, cannot maintain equal respect for all his wives. His inability to remain faithful highlights how the harem, designed by men, becomes a form of confinement. Women, taught to accept patriarchy, remain loyal to their one and only lord, reflecting the systemic nature of their societal roles. To sum up, the drama portrays a world of women centered around the king. These women, gathered from various places for different reasons, are strategically placed and governed. Despite the appearance of benevolent sexism, which may grant some women limited power, the system ultimately keeps them under the control of patriarchy. The women, constantly striving to please the king and often competing with one another, lead a life of misery and are denied the opportunity to discover their own purpose. Their lives are predetermined by societal norms, and they are compelled to accept and endure their prescribed fates.

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Effective Strategies For Implementing The Integrated Teacher Education Programme Under NEP- 2020

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Abstract

The Integrated Teacher Education Programme (ITEP), introduced under the National Education Policy (NEP) 2020, aims to revolutionize teacher training in India by offering a four-year integrated course that combines both subject expertise and pedagogical skills. This innovative approach addresses the gap in traditional teacher education models by preparing teachers with a holistic educational foundation. ITEP offers multidisciplinary degrees such as B.A. B.Ed., B.Sc. B.Ed., and B.Com. B.Ed., making it the new minimum qualification for school teachers. Despite its potential, successful implementation requires overcoming challenges like increasing student population, inadequate funding, faculty shortages, and infrastructure gaps. Effective strategies for ITEP include collaborative curriculum development, faculty development, infrastructure modernization, industry partnerships, and strong student support systems. By addressing these challenges, ITEP can significantly enhance the quality of education in India, fostering a new generation of well-rounded educators.

Key Words: Effective strategy, NEP-2020,

Introduction

Teachers are the cornerstone of any thriving society. They are the ones who ignite the spark of curiosity within young minds,

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guide them through the intricacies of knowledge, and inspire them to become lifelong learners. A good teacher possesses a powerful blend of intellect, strong ideals, rich experiences, and a dynamic personality. Through these qualities, they shape the character and capabilities of future generations, solidifying their position as the true architects of a nation.

India has a rich heritage of extraordinary educators. From the pioneering medical practitioners Charaka and Susruta to the brilliant strategist Chanakya, these legendary figures not only illuminated the nation with their knowledge but also left an indelible mark on the world stage. Recognizing the pivotal role that educators play, the Indian government has consistently invested in education since independence. Numerous committees and commissions have been established to improve the landscape of Indian education, with a particular focus on teacher training. However, despite these efforts, India's current teacher education system continues to lag behind international standards.

The National Education Policy (NEP) 2020, introduced by the National Council for Teacher Education (NCTE), represents a significant step towards addressing this gap. This transformative policy introduces the Integrated Teacher Education Programme (ITEP), a unique four-year program offering integrated degrees like B.A. B.Ed., B.Sc. B.Ed., and B.Com. B.Ed. This innovative program caters to aspiring teachers by providing them with a holistic education. ITEP seamlessly integrates in-depth subject knowledge with the essential pedagogical skills required to nurture young minds effectively. Offered by multidisciplinary institutions, ITEP aspires to become the new minimum qualification for school teachers.

ITEP holds immense promise for the future of Indian education. By equipping teachers with both subject expertise and strong pedagogical skills, this program has the potential to revolutionize the way students learn and interact in classrooms. However, its successful implementation presents real challenges. Institutions need to develop innovative strategies to effectively integrate these two crucial aspects of teacher training.

This research article delves into the exciting prospects of ITEP, exploring its potential to attract highly qualified individuals to the teaching profession. It also examines the challenges associated with its implementation and explores potential strategies for overcoming them. Ultimately, the success of ITEP will pave the way for a brighter future of education in India, ensuring that classrooms are led by well-rounded educators who can nurture the next generation of leaders and innovators.

1. Objectives of the study

To be specific, the main objectives of this study are:

1. To recognize the concept of Integrated Teacher Education Programme (ITEP) and how it will work.
2. Effective Strategies to be formulated by the organizations for the successful implementation of ITEP.

2. Overview ITEP

The Integrated Teacher Education Programme (ITEP) is a significant reform introduced under the National Education Policy (NEP) 2020, aiming to modernize and streamline teacher training in India. With the world and education systems rapidly evolving, the NEP 2020 emphasizes qualitative learning, creativity, problem-solving, ethical values, and character development in the education sector. Traditionally, teacher education required students to complete a three-year undergraduate degree followed by a two-year B.Ed. However, NEP 2020 introduces a more flexible and integrated approach to teacher preparation.

Under ITEP, students can now pursue a four-year integrated course after completing their higher secondary education (12th grade). Upon successful completion, students will earn both a Bachelor's degree and a professional teaching qualification (B.Ed). This reform allows students to receive different qualifications at various stages—such as a certificate after one year, a diploma after two years, and an honors degree with B.Ed after four years. The program also provides flexibility, giving students up to six years to complete their course.

ITEP is multidisciplinary, integrating subjects like history, science,

mathematics, and arts with values, culture, and ethical training. The curriculum is designed to meet global standards, preparing teachers with both subject expertise and moral integrity. Admissions will be based on the National Common Entrance Test (NCET), ensuring a merit-based entry into the program.

3. Challenges of ITEP

The Integrated Teacher Education Programme (ITEP), introduced under the National Education Policy (NEP) 2020, is a revolutionary reform aimed at transforming the way teacher education is structured in India. Unlike traditional teacher education models, which required students to complete a separate undergraduate degree followed by a two-year Bachelor of Education (B.Ed) course, ITEP offers a more streamlined approach, where students can complete both a Bachelor's degree and a professional B.Ed qualification in just four years. While this reform is a step towards improving the quality of teacher preparation, there are several challenges to its effective implementation. So institutions must prepare themselves and make necessary arrangements for the upcoming teacher education programme and must develop strategies challenges are given below:

- I. One of the primary challenges is the expected growth in student population. By 2030, India's student strength is projected to exceed 250 million, creating a massive demand for qualified teachers. To educate such a large number of students, institutions must recruit a significant number of trained teachers who can meet the diverse needs of the classroom. The scale of this task is enormous, and ensuring that teachers are adequately prepared to handle this growing demand is a real challenge.
- II. The challenge is adequate funding and resources. Educational institutions require substantial financial resources to run their operations smoothly. This includes funding for infrastructure development, teacher salaries, research activities, and the implementation of new educational technologies. Without sufficient financial backing, both from government and private sources, institutions may struggle to meet the requirements of ITEP and fail to deliver quality teacher education.
- III. The recruitment of qualified faculty is crucial for the success of

ITEP. According to NCTE guidelines, institutions must recruit teachers with the necessary specialization and qualifications. A shortage of well-trained educators could hinder the successful implementation of the program. Additionally, the professional development of teachers is vital. Teachers must be continuously trained through orientation programs, refresher courses, and seminars to stay updated with modern teaching methods and educational technologies.

- IV. The infrastructure in institutions also poses a significant challenge. To implement ITEP effectively, institutions need to invest in modern classrooms, laboratories, and digital resources like smart classrooms and projectors for demonstrations. Other essential facilities, such as reliable electricity backup, internet access, digital libraries, and accessible sanitation facilities for differently-abled students, must be provided. Without these basic amenities, the quality of education could be compromised, affecting the overall effectiveness of the program.
- V. Curriculum development is another key challenge. While the National Council for Teacher Education (NCTE) is tasked with preparing the curriculum for ITEP, it also requires coordination with state governments and affiliating universities to ensure the curriculum is comprehensive and adaptable to local needs. The curriculum must strike a balance between national standards and local aspirations, reflecting the regional and cultural diversity of the country.
- VI. The institutions must ensure that teachers are compensated well. Providing competitive salaries, research opportunities, and professional growth incentives is essential to attract and retain talented individuals in the teaching profession. Institutions must also offer benefits like salary increments, promotions, and leaves for research and further studies to ensure that teachers remain motivated and engaged in their professional development.

4. Strategies for implementing the ITEP

The National Education Policy (NEP) 2020 has introduced the Integrated Teacher Education Programme (ITEP) as a transformative approach to teacher preparation. To ensure the successful implementation of ITEP, several strategies need to be adopted:

4.1 Curriculum Development & Standardization

- **Collaborative Approach:** A collaborative effort between the National Council of Educational Research and Training (NCERT), the National University of Educational Planning and Administration (NUEPA), and State Councils of Educational Research and Training (SCERTs) is essential to develop a comprehensive and flexible ITEP curriculum.
- **Cultural Sensitivity:** The curriculum should be designed to accommodate India's diverse cultural, linguistic, and regional contexts.
- **Focus on Pedagogical Skills:** The curriculum should emphasize the development of strong pedagogical skills, including classroom management, instructional strategies, and assessment techniques.

4.2 Faculty Development

- **Recruitment of Qualified Faculty:** Institutions must recruit highly qualified and experienced faculty members who can effectively deliver the ITEP curriculum.
- **Continuous Professional Development:** Providing regular training and professional development opportunities for faculty will ensure they stay updated with the latest pedagogical approaches.
- **Mentorship and Coaching:** Mentorship programs can support new faculty members in their roles and help them develop their teaching skills.

4.3 Infrastructure Development

- **Modern Facilities:** Institutions must invest in modern infrastructure, including well-equipped classrooms, laboratories, libraries, and technology facilities.
- **Digital Learning:** Promoting the use of technology in teaching and learning is essential. Institutions should provide access to digital resources, such as online libraries and e-learning platforms.

4.4 Partnership & Collaborations

- **Industry-Academia Partnerships:** Collaborating with industries and organizations can provide practical exposure and

real-world learning opportunities for teacher trainees.

- **International Collaborations:** Engaging in international collaborations can facilitate knowledge exchange and exposure to global best practices.

4.5 Students Support Service

- **Mentorship and Counselling:** Providing mentorship and counselling services to students can help them navigate the challenges of the ITEP program.
- **Financial Aid:** Offering financial aid and scholarships can encourage talented students from diverse backgrounds to pursue teacher education.

Conclusion

The Integrated Teacher Education Programme (ITEP) holds immense potential to transform the landscape of Indian education. By equipping teachers with both deep subject knowledge and strong pedagogical skills, ITEP can foster a generation of well-rounded educators who can nurture young minds and inspire a love for learning. However, its successful implementation hinges on addressing several key challenges. Collaborative curriculum development that caters to national standards while remaining adaptable to local needs is crucial. Additionally, attracting and retaining high-quality faculty through competitive salaries, professional development opportunities, and a supportive work environment is essential. Investing in modern infrastructure, technology resources, and fostering partnerships with industry and academia will further strengthen the program. Finally, providing student support services such as mentorship, counselling, and financial aid can ensure the success of diverse student cohorts within ITEP.

The successful implementation of ITEP demands a collective effort from policymakers, educational institutions, teacher training bodies, and stakeholders. By addressing the challenges and adopting effective strategies, India can create a robust system for teacher preparation, ultimately leading to a brighter future for its education system. ITEP has the potential to attract talented individuals to the

teaching profession, elevating its status and attracting the best minds to nurture future generations. This transformation can propel India's education system towards global leadership, fostering innovation, critical thinking, and a skilled workforce that can contribute significantly to the nation's social and economic development.

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“Pancha Mahabhuta in Ayurveda: Understanding and Practical Applications” Dr. Aswiny Sreekumar.T¹

Abstract

The concept of Pancha mahabhuta principle is widely accepted in Ayurveda. All the available dravyas can be used as medicine but it requires proper logic and reasoning, also this is possible only after deep understanding of pancha mahabhutas as it forms the foundation base of all other siddhantas. In Ashtanga Hridaya it is mentioned that “इति भूतमयो देहः” (Ah.Sh 3/8). Human body is Panchabhautika and the food we eat is also Panchabhautika. (Cha su 26/10). Symmetrical properties of Mahabhutas gives nutrition to corresponding symmetrical organs of body. Susrutacharya has mentioned as Pancha mahabhutas are the supreme power. Without the involvement of them the treatment is not possible (Su.Sha.1/13). Though, Ayurveda is having similar views with Darshana shastras like Vaisheshika, Sankhya etc. in many aspects, but the concept of Pancha mahabhuta in Ayurveda is moulded in such a way that, it becomes helpful in Nidana and Chikitsa, thereby fulfilling its aim of dhatusamya.

Introduction

The two fold objectives of Ayurveda is स्वस्थस्य स्वास्थ्य रक्षणं, अतुरस्य विकारप्रशमनम् could only achieved by knowing the structural and functional aspects of living beings. The panchabhautika theory was found most suitable for this purpose and hence is applied in all possible ways so much. So that it became one of the most important basic concept of Ayurveda.

Among the fourfold classification of siddhanta explained by Charaka ,in vimanasthana 8th chapter Pancha mahabhuta Siddhanta can be taken as an example for sarvatatantra siddhanta

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as it is an undisputed and unanimously accepted doctrine of Indian philosophies propounded after prolong clinical observations. The pancha mahabhuta revolves around the normal functioning of the body, (physiological) , pathological and action of drug in various part of the body(pharmacokinetics).

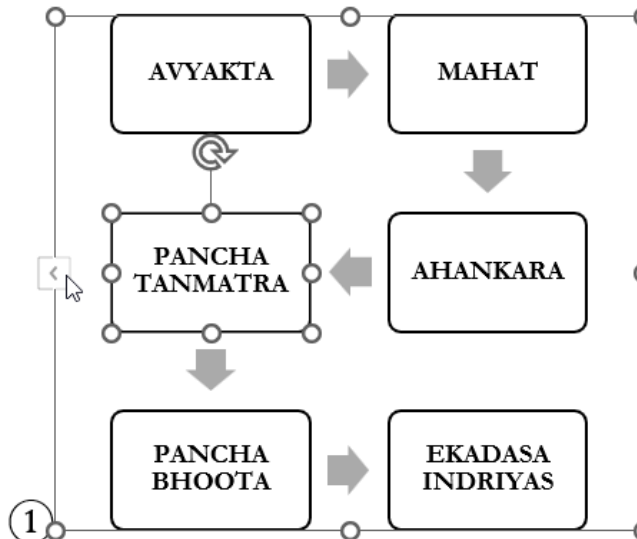
Etymology

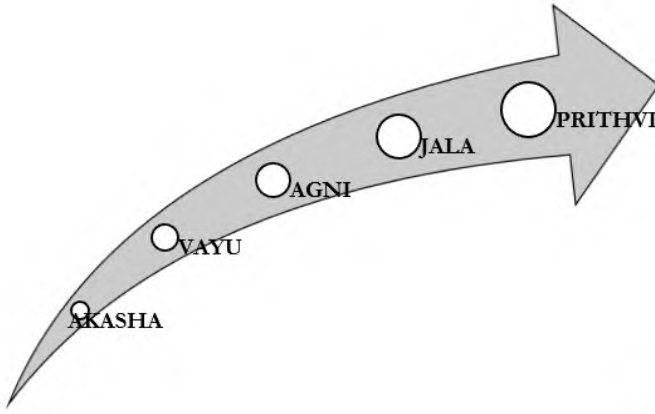
- The word ‘भूत’ means ‘भू सत्तायाम्’ (one that exists)
- महन्ति भूतानि इति महाभूतानि । they are called महाभूत after attaining grossness

When we have reason to believe that something is existent and yet we can not ordinarily perceive it, the term bhuta is used to confirm that it is existent . when there is no shade of doubt in existence we do not ordinarily call the thing bhuta. Though the gross existence are considered to be larger than the primary existence they also can not be perceived with our eyes as they are also very minute. They combine again and again to be seen with naked eyes

Evolution of Pancha Mahabhuta

The two different concepts of evolution of Pancha mahabhuta namely, the evolution of Pancha mahabhuta from their respective





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tanmatras as akasha mahabhuta from sabda tanmatra and so on with the rest of the mahabhutas. The second concept is evolution of mahabhutas one from the other, as vayu from akasha. Agni from vayu and the rest follow the same order.

The former concept of evolution happened during the parinama krama of moola prakriti(loka srishti), in other words during the creation of the universe.

The second concept of evolution happens during the process of deha prakriti parinama krama that is during the intra uterine life. This is an on going phenomenon

Two Main Processes in the Evolution of Pancha Mahabhutas

1. Uttarothara anupravesha / Bhutantaranupravesha

तेषामेकगुणः पूर्वो गुणवृद्धिः परे परे ।

पूर्वः पूर्वगुणश्चैव क्रमशो गुणिषु स्मृतः ॥ (cha sa.1/28)

आकाश पवन दहन तोय भूमिषु यदा संख्यमेकोत्तर

परिवृद्धाः...संसर्गात् द्विधा षोडा विभज्यते ॥ (Su.Su. 42/3)

2. Anyonyanupravesha

अन्योऽन्यानुप्रविष्टानि सर्वाण्येतानि निर्दिशेत्

स्वे स्वे द्रव्ये तु सर्वेषां व्यक्तं लक्षणमिष्यते su sa1/२१॥

The entire maha bhuta theory is mainly based on two major processes. The first one is “*yadasankhyam ekothara parivridhaha*” of gunas during the evolution of mahabhutas one from the other

and second one is their integration while entering/forming *pithara* known as *anyonanu pravesha*.

The order of *mahabhutas* mentioned above is important because, starting with *akasha*, the number of attributes per *mahabhuta* increases in the above order. This increase in number of attributes is cumulative, i.e., the attribute of the preceding *mahabhutas* is added to the succeeding one. This process of *gunantara vridhhi* in *mahabhutas* is also known as *bhutantaranupravesha*

Sankaracharya has putforth the theory of PanchEEKARANAM-one sukshma bhuta gets divided in to two equal parts, one half of it becomes four equal parts of the other four bhutas. Thus $\frac{1}{2}$ of each bhuta gets $\frac{1}{8}^{\text{th}}$ part of the each of the other 4 sukshma bhutas. all the bhutas attain sthoola form through this process

Acharya Susruta has explained reason behind this as because of the mutual combination, mutual help, and mutual admixture, there is presence of all the bhutas in all substances and this is to be inferred by either more or less qualities of bhutas.

Attributes of Mahabhuta

Maha Bhuta	Inherent Gunas	Acquired Gunas				Special Guna
Akasha	Sabda					Aprathighatha
Vayu	Sparsa	Sabda				Chalatva
Agni	Rupa	Sparsa	Sabda			Ushnatwa
Jala	Rasa	Rupa	Sparsa	Sabda		Dravatva
Prithvi	Gandha	Rasa	Rupa	Sparsa	Sabda	Kharatva

The Pancha Mahabhuthas

Mahabhuta	Guna	Origin	Properties
Prithvi	Tamobahula	Jala	Rupa rasa Gandha sparsha
Jala	Satva tamobahula	Agni	Rupa rasa Sparsha drava snigdha

Agni	Teja Bahula	Vayu	Rupa Sparsha
Vayu	Rajobahula	Akasha	Apakaja, anushna sheeta Sparsha
akasha	Satva bahula	Atma	Vibhu, mahat

Applied Aspects Of Pancha Mahabhuta In Ayurveda

The application of pancha mahabhuta Siddhanta can be categorized to four main headings.

- Physiological Aspect
- Pharmacological Aspect
- Clinical Aspect
- Research Aspect

Physiological Aspect

Considering the physiological aspects, from garbha utpathi to marana of a person, Pancha mahabhuta plays a vital role. They are as follows;

- Garbha Utpatti
- Shad Dhatu Purusha
- Prakriti
- Bhutagni
- Panchatwam Gatam

Pancha Mahabhuta in Garbhotpatti

Mahabhuta play basic functions during both formation & development of Garbha. The amalgam of sukra and sonita when embedded in uterus along with Chetana, the Vayu Mahabhuta starts division in embryo to form dosha and avayavas, Teja mahabhuta helps in biotransformation or provides energy, Jala mahabhuta provides kledan (moisture), Prithvi mahabhuta provides strength by consolidation and Akash mahabhuta helps in overall embryonic growth by creating hollow structures of organs.

Bhuta	Action on Garbha
Vayu	Cell division /multiplication (vibhajana)
Agni	Metabolism (pachana)
Jala	Moistens (kledana)

Prithvi	Compactness (samhanana)
Akasa	Enlargement of size (vivardhana)

Acharya Dalhana clarifying the above verse says that only because of Chetana the Garbha remains alive up to the time of Prasavakala (delivery), in absence of this it gets Kuthita (putrefied) or Vishna (degenerated).

The division of Dosa, Dhatu, Mala, Anga and Pratyanga (major and minor body parts) is done by Vayu.

The Teja by its function of Pachana (metabolism) changes the Rupa (shape), provides general appearance like human structure etc. along with specific features and complexion.

Kledana is done by Jala or in other words the dryness or absorption caused by Vibhaga (division) and Parinama (metabolism) being done by Vayu and Teja respectively is normalized by moistening action of Jala.

The Prithvi perform Samhanana (hardness) or gives shape to Garbha already moistened by Jala. The Vivardhana (enlargement) is done by Akasha by providing space with Adhmapana to the Srotas running all around the body i.e. in Urdhva, Adhah and Tiryak directions, which are created by Vidarana (splitting or division) done by Vayu and Agni

Role Of Mahabhuta in Complexion of Foetus

In the third month of pregnancy, following body constituents are formed and relative functions begin from mahabhuta

Complexion	Susruta	Charaka	Vagbhata
Gaura	Teja+Jala	Teja+Jala+ Akasha	Teja+Jala+Akasha
Krishna	Teja + Prithvi	Teja+Prithvi+ Akasha	Teja+ Prithvi+ Akasha
Shyama	-	All Bhootas Equal	All Bhootas Equal
Gaura Shyama	Teja+Jala+ Akasha	-	-
Krishna Shyama	Teja + Prithvi+ Akasha	-	-

Pingala	-	-	-
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Pancha Mahabhuta & Prakriti

Based on predominance of mahabhutas Susruta acharya classified the body constitution into 5 types they are called bhoutika prakriti. (su sa 4/79)

1. Parthiva prakriti
2. Apya prakriti
3. Taijasa prakriti
4. Vaayaveeya prakriti
5. Akasheeya prakriti

According to Acharya Charaka, the mahabhuta vikara prakriti is one among factors that influence the garbha sharira. (Cha vi 8/95)

Pancha Mahabhuta in Digestion

Ushma	Pachati
Vayu	Apakarshayati
Kleda	Saidhilya Aapadayathi
Sneha	Mardavam Janayati

Pancha Mahabhuta And Bhutagni

1. They are of 5 types,
2. Parthiva agni
3. Aapya agni
4. taijasa agni,
5. Vaayaveeya agni
6. Naabhasa or akasheeya agni

The Bhutagni literally means the fire which is located within each of the Mahabhutas. In the process of digestion and metabolism, the food passes through three levels of action of agni. At first it is acted upon by jatharagni for gross digestion. Then it is acted upon by bhutagni. At this level the agni component of each mahabhuta carries out selective digestion process of their respective component of food. The parthiva agni digests and metabolizes the Prithvi component of ingested food. Further the body constituents are formed by selective process of dhatvagni. [Cha.Chi 14-12/15] Body is formed of pancha mahabhuta and so is food. When food is ingested, the relevant mahabhuta and body component is increased [Su.Su.46/526].

Pharmacological Aspect

Substances are born from the combination of prithvi, ap, teja, vayu and akasa. That which predominant among these becomes the cause for their classification such as parthiva, apya, taijasa, vayaviya, akasiya. [Su.Su.41/6-9].

According to Ashtanga Hridaya, dravya is composed of five basic elements. It has kshma –prithvi, as substratum, it take origin from ambu, agni, pavana and nabhas with their intimate and inseparable combination. its identification is decided by the predominance of particular element in it. [AH.SU.11/1,2]

Dravya bheda	Guna	Karma
Parthiva	स्थूल, सान्द्र, मन्द, स्थिर, गुरु, कठिनं, गन्धबहुलमीत्क-षायं प्रायशो मधुर	स्थैर्यं, बल, गौरव सङ्घातोपचयकरं विशेषतश्चाधोगतिस्वभाव
Aapya	शीत, स्तिमित, स्निग्ध, मन्द, गुरु, सर, सान्द्र, मृदु, पिच्छिलं रसबहुलमीषत्कषायाम्ललवणं मधुररसप्राय	स्नेहनह्लादनं, क्लेदनबन्धनं, विष्यन्दनकर
Taijasa	उष्ण, तीक्ष्ण, सूक्ष्म, रूक्ष, खर, लघु, विश दं रूपबहुलमीषदम्ललवणं कटुकरसप्रायं विशेषतश्चोर्ध्वगतिस्वभाव	द्हनं, पचनं, दारणं, तापनं, प्रकाशनप्रभावणकर
Vayavya	सूक्ष्म, रूक्ष, खर, शिशिर, लघु, विशदं स्पर्शबहुलमीषत्किक्तं विशेषतः कषाय	शयलाघवग्लपनविरूक्षण विचारणकर
Akaseeya	रलक्ष्णसूक्ष्ममृदुव्यवायिविशदविविक्तमव्यक्तर सं शब्दबहुल	तन्मार्दवशौषिर्यलाघवकर

Apart from the therapeutic uses mentioned above, the medicines having dominance of specific mahabhuta are administered in therapeutic procedures. This corresponds to relevant properties and effect of mahabhuta .that which is predominant among these becomes the cause for their classification.

Panchabhoutikatwa of Shadrassa

Rasa	Mahabhuta
Madhura	Prithvi + Jala
Amla	Prithvi + Thejas
Lavana	Jala + Tejas
Tikta	Vayu + Akasa

Katu	Vayu + Tejas
Kashaya	Vayu + Prithvi

According to Brihatrayees each rasa is constituted by all the pancha mahabhutas but two of them are predominant. Neither Susrutacharya nor Ashtanga hridayakara says whether these two predominant mahabhutas are equal or unequal when compared with each other. Though Charakacharya and Sangrahaakara says that the main two bhutas unequal (oonathirekena) but did not say which one of the two is more predominant and which one is less predominant.

Even though the rasas are essentially constituted by the five bhutas (elements), the manifestation of certain bhutas in predominance during their origin results in the diversity. Purusha originates from the food he consumes. The dominance of a particular taste in the diet influences the creation of specific elemental components within the body. These rasas are solely responsible for dosha prakopa and manifestation of disease if used in improper way or by use of apathya.

Pancha Mahabhuta & Veerya

Regarding virya, Acharya Susruta presented a unique view on the relation of ashta viryas and mahabhuta [Su Su 41]

Vaisadyam	Pritvi, Vayu
Teekshna, Ushna	Agni
Seeta, Pichila	Jala
Sneha	Prithvi, Ambu
Mrdutvam	Jala
Roukshyam	Vayu

Just like rasas these veeryas are accountable for dosha prakopa and manifestation of disease if they are used in improper way or by use of apathyakara aahara. Ultimately wise vaidya must know the panchabhautika composition of dravyas to successfully treat the patient.

Samskara/ Biotransmission

It is known that *nasthi dravyam anoushadham* if administered in appropriate manner

योगादपि विषं तीक्ष्णमुत्तमं भेषजं भवेत्।

भेषजं चापि दुर्युक्तं तीक्ष्णं सम्पद्यते विषम् ॥ १२६॥ cha su 1/126

On the basis of thorough knowledge and understanding of Pancha mahabhuta siddhanta one can take an account of the causative factors for the imbalance of doshas and thereby find out the solution for the treatment. The Rasa, Guna and Karma of any dravya can be altered by performing appropriate Samskaar on dravyas if the drug requires some modifications according to disease, kaala etc, for example Ardraka (ginger) is soaked in lime water and dried in sunlight then its Jala Mahabhuta dominance gets decreased and Agni Mahabhuta dominance is increased comparatively, so that Ardraka having Guru Guna is converted into Sunthi having Laghu Guna.

So by samskaras mentioned in classics & understanding the logic of pancabhautika alteration behind it vaidya can use the available dravyas as per need. This Gunantaradhana is considered as biotransformation.

Panchamahabhutha in Chikitsa

Discussing the applicability of Pancha mahabhuta in chikitsa, the dual aspect of chikitsa ie, santarpana and apatarpana itself reveals the pivotal role of mahabhuta.

Santarpana – brmhana, snehana, swedana	Prithvi jala
Apatarpana- langhana, rukshana, stambana	Akasa vayu agni

According to Susruta, the following aushadha karmas is having mahabhuta predominance

Akasa	Samsamana
Vayu	Sangrahika (since it is shoshana)
Agni	Deepana
Vayu and agni	Lekhana
Prithvi and jala	Brmhana

Pancha Mahabhuta & Triguna

Acharya susruta has mentioned the predominance of triguna in each mahabhuta.

तत्र सत्त्वबहुलमाकाशं, रजोबहुलो वायुः, सत्त्वरजोबहुलोऽग्निः, सत्त्वतमोबहुला आपः,
तमोबहुला पृथिवीति ।(SU SHA 1/27)

Satva pariksha is the diagnostic method to evaluate the manobala of the patient. Hence by the assessment of the type and level of satva a vaidya can determine the method of treatment according to satva pariksha.

Pancha Mahabhuta and Tridosha

In Ayurveda the panchamahaboota siddhanta is adopted in a practical way . naturally it become highly essential in the context of application that the theory should be modified. These modified theories are very essential to keep the identity of a science and hence it is a pratitantra Siddhanta. Tridosha siddhanta is one among such theories which explain the functional constitution of body. Tridoshas are the innate forms of pancha mahabhuta . वाय्वाकाशधातुभ्यां वायुः । आग्नेयं पित्तम् । अम्भःपृथिवीभ्यां श्लेष्मा ॥ २॥ AS SU 20/2

Based on this composition, mahabhuta play vital role in determining basic constitution (prakriti) of human being. [Cha. Sa.VI.8/95]

This principle is applied in therapeutics, In case of decrease in vatadosha in body, the regimen which increase vayu and akasha mahabhuta is prescribed. Accordingly the regimens which increase corresponding doshas are prescribed.

Application of Panchmahabhuta In Disease Management

Imbalance /variation in the panchabhoutika constitution may lead to various diseases. Then the medicine having opposite panchabhoutika constitution are administered to restore equilibrium in the body. For example, in the conventional type of jwara the aama which is caused due to the undigested food leads to rasa dhatu dusti. From which we can understand that the digestion and metabolism has slowed down. So we can infer that the Prithvi and jala mahabhuta has increased leading to manifestation of jwara. So the main treatment principle for jwara is langhana, swedana, pachana, and tikta rasa which results in the increase in the agni, vayu and akasha mahabhuta. Which helps in the jwaraprasamana.

As another example, In kushta roga one of the main nidana is atisevana of viruddhahara which causes the increase of prthvi and

jala guna in the body leading to srotavarodha and also avarana of agni which will result in ajirna and circulation of apakva ahara rasa all over the body and eventually results in mandalotpatti. Considering the samprapti the condition can be managed with Teja, Vayu and Akasha mahabhuta dominated Dravyas.

Pancha Mahabhuta in Shodhana Therapy

Susruta acharya stated that Virechana dravyas are always having Prithvi and Jala mahabhuta dominancy since Prithvi and Jala mahabhuta are having Guru gunas and According to Vaisheshika philosophy, adhopatana is the prime property of guru guna. As Agni and Vayu mahabhutas are urdhwagami and having laghu gunas therefore dravya with dominancy of these two mahabhutas helps in vaman karma.

This is the influence of mahabhutas for movement of dosha towards koshta.

Dosha Movement	Mahabhuta
Vridhhi	Prithvi & Jala
Abhishyandana	Jala & Teja
Paaka(Digestion)	Teja
Srotomugha Visodhana	Akasha
Vayu Nigraha	Vayu

Classification of Marma Based on Pancha Mahabhuta Predominance

The marma or vital points/organs in body are classified in five categories on the basis of their harmful effect on body. The harmful effect depends upon their fundamental composition.

Types of Marma	Panchabhutic Constitution
Sadyapranahara (that which cause immediate death)	Agni
Kaalantarapranahara (that which cause death after some time)	Jala, Agni
Vishalyaghna (that which cause death by removal of foreign body)	Vayu

Vaikalyakara (that which cause disability or deformities)	Jala
Rujakara (that which cause pain)	Agni, Vayu

Pancha Mahabhuta In Prognosis

In indriya sthaana acharya has mentioned five types of cchaya according to the Pancha mahabhuta predominance.

Cchaya	Lakshana
Akasi	Nirmala nila sasneha saprabha
Vayavi	Ruksha syava aruna hathaprabha
Agneyi	Visydharaktaavarna deepthabha darsanapriya
Ambhasi	Sudha like vaidurya snighdha
Parthivi	Sthira snigda khana slakshna syama sweta

Among these vayavi is inauspicious and causes death or other serious troubles and pains while others are indicative of pleasure or happiness. Acharya also says about saptha prabha which are tejo mahobhutha predominant. Among them which are ruksha malina and samkshiptha indicates asubha or indicates imminent death

Pancha Mahabhuta And Marana

शरीरं हि गते तस्मिन् शून्यागारमचेतनम्।

पञ्चभूतावशेषत्वात् पञ्चत्वंगतमुच्यते ॥ Ch Sha 1/74

The panchamahabuta revolves around the normal functioning of the body, (physiological) , pathological and action of drug in various part of the body(pharmacokinetics).

During the time of death, When the soul, with all its associates (indriyas, manas and four subtle mahabhutas) departs, the body becomes vacant and is deprived of consciousness. Only the five mahabhutas remain. So, a dead body is said to have attained the state of five mahabhutas (panchatatva). At last at the time of death all these 5 elements are dissolved in to respective element of nature, so that it can balance the cycle of nature.

Conclusion

Pancha mahabhuta siddhanta is a core framework for

comprehending the structure of both the world and the human body, providing vital insights into health, wellness, and the interconnectedness of all living beings. Human body is Panchabhautika and the food we eat is also Panchabhautika when the food undergoes digestion with the help of Jatharagni Parthiva properties of food nourishes the Parthiva parts of body. In this manner symmetrical properties of Mahabhutas gives nutrition to corresponding symmetrical organs of body. In fact every Dravya in this universe has its Pancha mahabhuta composition irrespective of whether they are Chetana or Achetana.

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“Dynamic Portrayals of Women in Amarushatak: Unravelling Love, Creation, Destruction, Submission, and Dominance”

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Abstract

The research paper titled “Dynamic Portrayals of Women in Amarushatak: Unravelling Love, Creation, Destruction, Submission, and Dominance” explores the multifaceted roles of women depicted in the ancient Sanskrit text, Amarushatak. Through an analysis of various shlokas, it delves into women’s roles as creators and destroyers of the universe, passionate lovers, dominant figures in lovemaking, and both submissive and bold individuals. The paper highlights Amaru’s nuanced portrayal of women, capturing their strength, vulnerability, and complexity. It concludes by suggesting that the depiction of women in Amarushatak remains relevant, showing parallels between ancient and modern perceptions of femininity and love.

Keywords: powerful rhetorician, socio-cultural milieu, dynamic portrayals, intricacies of love and longing, mixed rasas, Muktak Kavya, passionate lover, spiritual devotion and romantic longing, eroticism, interplay of power and vulnerability

Amaru, revered as a masterful poet and powerful rhetorician, occupies a distinctive position in Sanskrit literature. His creation, the Amarushataka, stands as an ideal example of Muktak Kavya. All 100 verses within this work delve into the realm of the art of lovemaking and explore diverse aspects of love. The predominant sentiment conveyed in most of his verses is Shringara, with an artistic display of eroticism.

Amaru’s compositions serve valuable resources for a deep understanding of poetic elements. Renowned rhetoricians such as

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Mammata, Aandavardhana, and even Vamana frequently quote his verses while discussing various elements like *Rasa*, *Guna*, *Alamkara*, and meters, offering insights into the merits and demerits of poetic compositions. Moreover, his verses serve as exemplary illustrations for comprehending the different types of *Nayikas* described by Dhananjaya and Vishvanatha.

Aanandavardhana, the literary critic from the ninth century, extolled the poetic prowess of Amaruka in his seminal work ‘*Dhvanyaloka*’, proclaiming that “a single stanza of the poet Amaruka may provide the taste of love equal to what’s found in whole volumes.”

“ अमरुककवेरेकः श्लोकः प्रबन्धशतायते ।” Over the centuries, poets and critics have consistently turned to his verses as benchmarks and standards, using them to evaluate and assess other poetic works.

In the world of Sanskrit literature, the *Amarushataka* by poet Amaru stands as a vivid portrayal of women’s experiences, ranging from love and creation to destruction, submission, and dominance. Through its lyrical verses, the text captures the essence of human emotions with timeless quality. While the primary theme revolves around the intricacies of love and longing, the text offers rich insights into the roles and identities of women within the socio-cultural milieu of ancient India. Through evocative imagery, vivid narratives, and philosophical musings, the *Amarushatak* presents a wide spectrum of women’s experiences, ranging from dominance to submission. It shows women in ancient India were no different from today’s modern women. They were both bold and daring, at the same time they were meek and obedient.

Through a nuanced analysis of the dynamic portrayals of women in the *Amarushatak*, this research paper aims to disclose various roles of the women like woman as a lover, as an ideal wife, as a submissive typical Indian lady, as a powerful dynamic lady, as a warrior, as a supreme power- creator and destroyer of the universe and so on.

Amarushatak presents a wide spectrum of women’s experiences, ranging from dominance to submission. It shows Women in ancient India were no different from today’s modern women. They were both bold and daring, at the same time they were meek and obedient.

We can examine each role discussed above through the study of Amarushatak. This great book deals with the shlokas reflecting various facets of love and the art of love making.

Women as a creator and destroyer of the universe

The very first shloka, '*Mangala Charan*' of Amarushatak is unique where Goddess Ambika is evoked by the author, but at the same the shloka exhibits the beautiful picture of passionate lover. This blending of devotion to the goddess and the imagery of an ardent lover demonstrates Srinagar Rasa at its peak. It captures the essence of both spiritual devotion and romantic longing in a single verse. The shloka goes like this

ज्याकृष्टबद्धखटकामुखपाणिपृष्ठ-

प्रेङ्खन्नखांशुचयसंवलितोम्बिकायाः ।

त्वां पातु मञ्जरितपल्लवकर्णपूर

लोभभ्रमद्भ्रमरविभ्रमभृत्कटाक्षः' ॥ (Durgaprasad and Panshikar 1)

The literal meaning we get from the shloka is -

May Ambika's side glance, made brighter by her dark pupils, merges with the radiant light emitting from her nails as she holds the bowstring in the '*Khatamukha*' pose. This combination forms an image akin to a blossoming flower earring adorning her ear, with a bee hovering around it greedily, seemingly offer the protection from harm.

This verse of Amaru is written in evocation of Goddess Ambika and her posture described here is a woman stretching a bow and ready to perish the evil forces of the world. Her eyes are grey in fury and ready to shoot the arrow to destroy evils. The literary meaning portrays goddess Ambika's heroic power. Here we can see role of women as a supreme power and '*Adishakti*' who has the power to create and even destroy the world.

But at the same time the verse has higher meaning beyond the literal meaning, Arjun Varmdev, the author of *Rasika Sanjivani*, has noted clearly in his commentary that the rasa indicated in the poem reaches to its highest pitch and the suggested meaning reflects truly felt love between man and woman.

Again '*Khatakamukah*' pose mentioned in shloka is also

suggestive, this pose is mentioned in science of archery. Bharata in 9th chapter of Nāṭyaśāstra discusses in detail about this posture especially in dance.

उत्क्षिप्तवक्रा तु यदानामिका सकनीयसी ।
 अस्यैव तु कपित्थस्य तदासौ खटकाभुखः ॥
 होत्रं हव्यं छत्रं प्रग्रहपरिकर्षणं व्यजनकं च
 आदर्शधारणं खण्डनं तथा पेषणं चैव ॥
 आयतदण्डग्रहणं मुक्ताप्रालम्बसङ्ग्रहं चैव ।
 स्रग्दामपुष्पमालावस्त्रान्तालम्बनं चैव ॥
 मन्थनशरावकर्षणपुष्पापचयप्रतोदकार्याणि
 अङ्कुशरज्ज्वाकर्षणस्त्रीदर्शनमेव कार्यं च ॥ (Ghosh 175)

It means this pose is used to represent sacrifice, oblation, umbrella, drawing up reins, fan, holding a mirror, drawing a pattern, powdering, taking up big sticks, arranging garland, taking up pearl necklace, gathering the ends of clothes, churning, drawing out arrows, plucking flowers, wielding a goad, drawing out string and looking at woman.

The posture of goddess in the opening verse indicates her dominant position in the art of love making. We come to understand that Goddess Ambika has the capacity to destroy invincible forces of evil just by her erotic dance and to capture the attention of her lover.

Reference to the darting the side glances of goddess while stretching the bow compared with a greedy bee. Rays releasing from gleaming nails compared with blossoming flowers set as an earring on the ears of goddess. (Suppleness of her hand) The whole description unveils the poet's desire to describe beauty and allure of Goddess that delights the lord Shiva. The picture of deep love between the lord shiva and the goddess is being imagined by the shloka.

In this verse, the idea of a lovelorn woman seeking a lover with her lustrous and darting eyes and dancing eyebrows is also seen. The goddess has shot an arrow to destroy evils and in the same way the lady love also seems to pierce her lover with the arrow of her love.

Here we can see Amaru's ability to use mixed rasas together i.e. Erotic and Heroic effortlessly. Very first shloka exhibits the role of women as a creator and destroyer of the world as well as ardent lover

who has the power to attract her beloved at the highest level.

Arjun varmadev, the commentator of Amarushataka also felt that Amaru's intention is very much clear to put female at the first position. He says though the Rasa in this shloka, Amaru wants to delineate erotic at its highest pitch indicating truly felt love between man and woman, and he also boldly suggests that eroticism in ancient India was not a taboo but the sacred union of man and woman. The poet's aim by putting goddess Ambika at first position in *Manglacharana* is nothing, but the predominance of woman in the ancient India and putting woman at first position is his tribute to female power and that is the reason he wrote first shloka on Ambika and second on Shiva.

यं रसं उपनिबद्धमेष कविः प्रवृत्तः स यद्यप्यकृत्रिमानुरागस्त्रीपुंसपरस्परानुराग
कल्लोलितः परां कोटिमधिरोहति तथापि नायिकायाः प्राधान्यम् । तत्प्राधान्यप्रकाशन
परश्चायमौचित्यात्कटाक्षमुख्यत्वेनाभीष्टदेवताशंसनश्लोकोऽपि प्रथमं लिखितः ।
(Durgaprasad and Panshikar 2)

Women as a passionate lover

Amaru has an art of showcasing vivid emotions of love and longing. Amaru's poetry is like a delicate dance of emotions, where love, longingness, and the raw essence of carnal desire are woven naturally.

The women in his verses are ready to sacrifice everything, even their lives, rather than be separated from their husbands. Their devotion knows no bounds, reaching levels of obsession.

There are numerous shlokas which portray the role of a woman as a passionate lover.

प्रस्थानं वलयैः कृतं प्रिय सखैरसैरजस्रं गतं
धृत्वा न क्षणमास्थितं व्यवसितं चित्तेन गन्तुं पुरः ।
यातुं निश्चितचेतसि प्रियतमे सर्वैः समं प्रस्थितं
गन्तव्ये सति जीवित ! प्रिय सृहत्सार्थः किमुत्यज्यते ॥

(Durgaprasad and Panshikar 33)

Here in this shloka the beloved says that when her husband started moving on journey her bangles slipped from her hand, her patience broke and the stream of tears started flowing. Everything is

moving on and why I am where I am. why my life is sustained?

The following shloka also demonstrates how skillfully the heroine stops her husband from other talks and indulge in lovemaking.

After many days her beloved has come and he tells long stories about travel and for the heroine this was an obstacle to love making, so the heroine quickly went to the lamp and posing as if she was stung by the scorpion extinguished the lamp. Here there is a description of an ardent female lover who was unable to bear the separation of her hero, and who takes the initiative in love herself.

आयाते दयिते मनोरथशतैर्नीत्वा कथंचिद्दिनं
वैदग्ध्या पगमाज्जडे परिजने दीर्घा कथां कुर्वति ।
दष्टास्मीत्यभिधाय सत्वरपदं व्याधूय चीनांशुकं
तन्वङ्ग्या रतिकातरेण मनसा नीतः प्रदीपः शमम् ॥

(Durgaprasad and Panshikar 57)

There is another shloka in which the heroine shows her passionate love by kissing the beloved's face.

शून्यं वासगृहं विलोक्य शयनादुत्थाय किंचित्छनै
निद्राव्याजमुपागतस्य सुचिरं निर्वण्य पत्युर्मुखम् ।
विस्रब्धं परिचुम्ब्य जातपुलकामालोक्य गण्डस्थलीं
लज्जानम्रमुखी प्रियेण हसता बाला चिरं चुम्बिता ॥

(Durgaprasad and Panshikar 59-60)

The lady love quietly kissed the beloved who was lying on the bed pretending to be lying in the bed from someone in the house. The lover also kissed his lady love's face for a long time feeling the thrill.

Women's dominance in love making

Amaru's poetry portrays women as strong and assertive, maintaining their pride even in moments of weakness. Yet, their beloveds yearn for their closeness, pleading for them to set aside their ego and embrace intimacy. Amaru's skill lies in his depiction of this delicate dance between strength and surrender, where the pull of desire battles with the need for independence. In his poetry, the dominant presence of women in lovemaking is undeniable. Amaru's poetry reveals women as powerful figures, commanding love's reins.

In the following shloka we can see that lover is lying at the feet of his beloved and pleading her and asking her to leave her anger and

pride aside.

कठिनहृदये मुञ्च भ्रान्तिं व्यलीककथाश्रितां
पिशुनवचनैर्दुःखं नेतुं न युक्तमिमं जनम्
किमिदमथवा सत्यं मुग्धे त्वयाद्य विनिश्चितं
यदभिरुचितं तन्मे कृत्वा प्रिये सुखमास्यताम् ॥

(Durgaprasad and Panshikar 43)

In the subsequent verses, the lover says to her beloved that -look! your love is sitting at your door, writing your name and drawing your figure on the ground, your friends are crying continuously, their eyes are swollen, they left even food and look this parrot in the cage, who has given up laughter provoking prattle O' cruel hearted! now please leave your pride and ego.

The lover's words reveal his vulnerability and desperation to avoid further pain from his beloved's indifference. He longs for her kindness and understanding, willing to go to great lengths to please her and mend their relationship.

लिखन्नास्ते भूमि बहिरवनतः प्राणदयितो
निराहाराः सख्यः सततरुदितोच्छूननयनाः ।
परित्यक्तं सर्वे हसितपठितं पञ्जरशुकै
स्तवावस्था चेयं विसृज कठिने मानमधुना ॥

(Durgaprasad and Panshikar 11)

In all above shlokas we can observe despite their dominance, women yearn for acknowledgment and affection from their partners. Their strength compels male lovers to seek forgiveness, while their desire for deeper connection is palpable. Amaru expertly portrays this interplay of power and vulnerability, where even strong women seek validation. Through his verses, he captures the intricate dance of love, where pride and desire intertwine in a captivating symphony.

Women's dominance in the art of lovemaking is clearly visible in Amru's poem. Amru's poem unveils the timeless truth in the art of love making, it is women who hold the brush, painting the portrait of ecstasy and connection.

Submissive women

As discussed earlier in Amaru's poetry, women are often portrayed as strong and assertive, but there are also instances where

they are depicted as submissive to their husbands or lovers. women are depicted with a poignant blend of anger and innocence when betrayed by their husbands. They are ready to forgive their erring husbands, because they are dependent on them. Their sulking demeanour reveals the depth of their hurt and disappointment, yet beneath the facade lies a profound innocence and purity of heart. Despite the betrayal, these women possess a remarkable capacity for forgiveness, choosing to set aside their ego in the name of love. Their innocence shines through as they extend grace to their erring lovers, revealing a tender vulnerability that adds layers of complexity to their characters. Through Amaru's verses, the paradox of anger and forgiveness, of wounded pride and unyielding love, unfolds in a captivating exploration of human emotion.

In following shloka when she came to know about her lover's extra marital affair, she does not get furious rather curses her fate and accepts the reality. She as if allows her husband to indulge in such acts and utters with pain- "when your love which was so great has come to this pass, what pain shall I experience at the passing away of my life which is by nature so fragile?"

भवतु विदितं व्यर्थालापैरलं प्रिय गम्यतां
तनुरपि न ते दोषोस्माकंविधिस्तु पराङ्गमुखः ।
तव यदि तथा रूढं प्रेम प्रपन्नमिमां दशां
प्रकृतितरले का नः पीडा गते हतजीविते ॥

(Durgaprasad and Panshikar 28)

In this shloka, the beloved decides to ignore her lover completely, vowing not to speak to him or acknowledge him in any way. However, when he appears before her or even casts a glance her way, her pride and ego melt away instantly, and she embraces him without any hesitation or complaint. This portrays the power of love to overcome pride and submissive nature of women in matters of love.

भूभङ्गेरचितेऽपि दृष्टिरधिकं सोत्कन्तमुद्वीक्षते
रुद्धायामपि वाचि सस्मितमिदं दग्धाननं जायते ।
कार्कश्यं गमितेऽपि चेतसि तनू रोमाञ्चमालम्बते
दृष्टे निर्वहणं भविष्यति कथं मानस्य तस्मिञ्जने ॥

(Durgaprasad and Panshikar 27)

Look at the following shloka with almost similar idea.

भ्रूभेदो गुणितश्चिरं नयनयोरभ्यस्तमामीलनम्
रोद्धुं शिक्षितमादरेण हसितं मौनेऽभियोगः कृतः ।
धैर्यं कर्तुमपि स्थिरीकृतमिदं चेतः कथंचिन्मया
बद्धो मानपरिग्रहे परिकरः सिद्धिस्तु दैवे स्थिता ॥

(Durgaprasad and Panshikar 67)

The shloka captures the inner conflict of the heroine as she tries to appear indifferent and proud in front of her beloved, but she fails to do so. She expresses that she has learned to control her expressions and emotions with great effort, such as raising her eyebrows, remaining silent, ignoring her beloved, and even restraining her smile. Despite her efforts, she finds it challenging to sustain this state without the blessing of God. This implies that without divine intervention, it is nearly impossible for her to maintain such a behavior.

Portrayal of Bold and courageous women

In Amaru's poem, we see portrayals of courageous and daring women. They fearlessly venture out to meet their lovers, disregarding any concerns about what others might think.

When asked if she is afraid to go alone at night to meet her lover, the lady boldly responds: "With Cupid by my side, armed with his love arrows, why should I fear?"

क्व प्रस्थितासि करभोरु ! घने निशीथे
प्राणाधिको वसति यत्र जनःप्रियो मे !
एकाकिनी बत कथं न बिभेषि बाले !
नन्वस्तिपुङ्खितशरो मदनः सहायः ॥ (Durgaprasad and Panshikar 54)

Again, in following shloka woman is portrayed as bold and brave

उरसि निहितस्तारो हारः कृता जघने घने
कलकलवती काञ्ची पादौ रणन्मणिनूपुरौ ।
प्रियमभिसरस्येवं मुग्धे तवमाहृत डीण्डिमा
यदि किमधिकतासोत्कम्पं दिशः समुदीक्षसे ॥

(Durgaprasad and Panshikar 29)

As a bold lady moves confidently, even in the darkness of night, adorned with all her jewelry and finery. When a friend suggests she should go quietly and avoid wearing noisy ornaments like anklets that might give them away, the women in love pay no heed. Their

love is so strong that they overlook such reality and boldly pursue their desires, regardless of any potential consequences.

Amarushataka is a timeless portrayal of love through poetry. It captures love's essence deeply, going beyond traditional norms. Indeed, it celebrates love's purity and passion. Its verses vividly depict various emotions and moments of romance, creating a captivating world within each line. What is most noteworthy is the depiction of women in so many different roles. They are not depicted subservient to man, but they seem to be so much powerful and the driving force of the universe. The poem also presents the universal nature of human values. It seems to suggest that women in modern times are no different from their ancient counterparts. There is a dynamic interplay of roles we can witness here. They are bold, yet vulnerable. Women are dominating, yet they are submissive if the tide is against them. Woman in love is the most potent force transcending all physical boundaries. Overall, the Amarushataka continues to inspire and enchant readers with its portrayal of romantic love.

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Literary Representation of the Ashtamudi Lake sketched through Poetic Imagery: An Exploration based on Selected Poems in Malayalam

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Abstract

Ashtamudi, with its flora and fauna is showcased as an enriched cultural landscape and as a recurring poetic image in literature, paintings and films. Ashtamudi lake often foregrounds as a character and a strong motif in representing the flow of life and fertility in literature, where Kollam is set as milieu. Literature of Kollam often delineates how water sources, especially Ashtamudi lake becomes a cultural landscape in the representation of human life. This paper analyzes the literary representation of Ashtamudi lake through vivid lacustrine poetic images in the portrayal of the life of the natives, and as a cultural landscape, as a means of living, as a backdrop for evoking emotions like love, sexuality, poetic and artistic creativity, entertainment, and how it satiates the visual, auditory, olfactory, tactile and gustatory senses in poetry. As Jon Anderson points out, “Cultural life does not take place in vacuum” (3) and human life is highly dependent on a context or a place, as things occur in a context that influences values, emotions, attitudes, celebrations, and activities.

Key words: Cultural Geography, Cultural Identity, Sensuality, Lacustrine Imagery, Symbolism, Phenomenology

Literature is a representation of the cultural geography and the society of the time. Kollam is renowned for freshwater lakes and

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varieties of fishes like Kanjirottu pearl spot², Kuzhali,³ Prachi and Kollam Parava⁴ etc. and other lake food varieties like Ashtamudi clam, Squid and Thevalakkara crab etc. Poetry of Kollam explicitly represents the different fish varieties from Ashtamudi lake as gustatory images through different contexts. In Unnuneeli Sandesam a sandesha kavya or message poem written in 1362 A.D, many shlokas are pictorial descriptions of Kollam and the poet describes the different varieties of fishes displayed for sale in the “muchanthikkal angadi” or the market in Kollam like “kola, moongan, choruku, kozhumeen, konchu, pambada, poomeen, chermeen, karimeen, koomen, azhila, njerimeen, palanandan” etc, available in abundance in the rivers and lakes of Kollam. Hence Unnuneeli Sandesam, cements the Ashtamudi lake as a source of food by detailing the different varieties of fishes.

In the poem “Ishtamudi Kayal”, written by the native poet Kurrepuzha Sreekumar, the poet cites the abundance of clam in the Ashtamudi lake as “the cloud of clam” clustered on the sides of the boat. The phrase “Kanjirottu kareemente thrikalayattom”⁵, “mazha kholil pirakkunna narum kuzhali”⁶ are gustatory images that delineates the delicacies that water the mouths of the natives and the Ashtamudi lake as a mother image which feeds the natives with the tastiest king fish of the world. The poet considers the lake food

2. Kanjirottu Karemeen, the tastiest pearl spot in the world is a seafood delicacy of Kollam. This pearl spot is almost vegetarian and the world's best planktons and mineral sand is in the Kanjirottu lake. GR. Indugopan cites it as the reason behind the unique taste to the Kanjirottu pearl spot in Twinkle Rossayum Pandrendu Kamukanmarum. V. Lakshmanan in his historical book Adunika Kollathinte Charithram cites Lord Curzon's interest in Kanjirottu Karimeen even after leaving Kollam and his daughter reported that this pearl spot curry was sent to Delhi and then exported to Delhi.
3. “Kuzhali” is a tasty fresh water fish which was seen in abundance under the rotten coconut husk in the Ashtamudi lake, earlier, especially during the rainy season. Now a days it's scarcely available and is in the verge of extinction due to pollution in lakes and due to the decline of coir industry.
4. Kollam Parava is a fish variety available in Kollam
5. The line suggests the dance like playful movement of the bright green pearl spot in abundance in sun light, when they come to the crystal-clear water top in a group
6. The line suggests the abundance of the fish “kuzhali” available in rainy season.

varieties of Ashtamudi lake as inevitable source behind the health and vitality of the natives and prepare them to find a means of living as , “those who are in search of a job ,who are born in your soft belly needs crab and clam to call slogans to fight” (185).

The poet later shares his memory in a lecture on the curiosity of people from different parts of Kerala to visit Kollam to taste the fresh water variety of fish mentioned in the poem like “Kuzhali”, which was abundantly available from Ashtamudi lake, in his childhood, especially during the rainy season .The unique taste of the fresh water fish “kuzhali” is also mentioned in the poem , “Oothakalam”, written by the native poet Bhaskaran Nair where he describes “Kuzhali” as a fish disgusting in sight but palatable for the tongue.

The poem “Oothakalam”, by the native poet Bhaskaran Nair describes the typical rustic scenes of Kollam, and the dependence of the natives in lakes and rivers to quench their hunger in the rainy season and the poverty and struggles of the villagers to make both ends meet and the unity and brotherhood of Kollam. The poet details the thrill and thrive of the natives of Kollam in harvesting the surging small fish varieties called “Ootha”, in rainy season and the appetizing taste combination of tapioca and bird pepper chutney mixed with coconut oil and the river fish curry which motivates the natives to overcome the hurdles in catching “ootha” in adverse climate with cane cage which needs much expertise and patience. The poet details the simple joys of the mass culture of the rustics of Kollam, by describing their preparations before going for fish harvesting like taking cane cage, arecanut leaf sheath, basket etc. They also remind one another to take matchbox,beedi, and arrack to amuse themselves while harvesting in the extreme cold weather and instruct the women to prepare both ground coconut paste and roasted coconut gravy in advance for making fish curry when they come back harvesting fish in abundance.The poem mentions the small fish varieties named “ootha” like “kuri, kari, kaithakora ,pallathi, vlanjil, kareemeen, vaha, mala” etc and showcases the fish harvesting during the monsoon season as a celebration for the natives.

Poetry mirrors the intricate connection of Ashtamudi lake with the cultural life of Kollam in different angles like food, livelihood, language, entertainment etc. Coir industry flourished in Kollam due to the availability of plenty of coconut husk, the raw material for coir manufacture and due to the presence of Ashtamudi lake, as it provides a medium for the rotting the coconut husk. *Unnuneeli Sandesham* cements coir manufacture as an indigenous profession of Kollam and mentions about the coir displayed in muchanthikkal angadi for sale. The poem showcases even the minute details of coir and coir products available in the “muchanthikkal angadi” or the market in Kollam through a picturesque description. “Rani”, is another poem written in the backdrop of coir manufacture in Ashtamudi lake by the native poet Thirunalloor Karunakaran. The poem foregrounds the lake as a means of living through the manufacture and transportation of coir. Coir manufacture was an indigenous profession of Kollam, and the natives once woke and slept by the sounds of the “coir ratts” and their life was highly bound to the climatic mood swings of the river. The poet explicitly states it in the preface of the poem as, “the shore will awake in the dawn itself and raise the magical music of human effort in the making of golden garlands from the rotten husk. The painful human heart impulses gets drenched in the flow of sound from the ratts” (Karunakaran 8). The poem abounds with the images related to the indigenous coir manufacture on the shores of Ashtamudi lake like “the ratts always singing the music of human effort”, the tune of tender hands beating the coconut husk”, “the boats carrying the Ashtamudi coir in roaring winds”, “making of mali⁷ with her friends on the shores” etc. The poem ends with the sudden demise of Nanu, a representative of the working class of Kollam, due to pneumonia, as he worked hard in extreme cold to build a thatch house to live together with Rani after their marriage. The lake is portrayed as a cultural landscape to which the life and dreams of the natives is highly depended on, either

7. “Mali” is a process of walking backwards with rolls of coir threads during the coir manufacture. It was once a common sight in different parts of Kollam, a land renowned for coir manufacture.

to flourish or to peril of on the shores which the poet states in the preface of the poem as, “The lake truly reflects our life especially at the time of land winds and monsoon .The lake will be in turbulence with the disturbance in our hearts.Waves will roar,break on the shores and jolted awake like our lives”(Karunakaran 8).

In the poem “Ishtamudi” penned by the native poet Kureepuzha Sreekumar, the lake teems with myriad forms of relationship with natives and showcases the indigenous occupation of Kollam like coir manufacture , fishing etc ,and evokes the memories of the working class through the thriving and thrilling occupational songs reverberating on the banks of the lake. The rotten smell of the coconut husk, the raw material for coir manufacture is an olfactory image which showcases the good old times of the indigenous coir manufacture on the banks of the lake and how the Ashtamudi lake becomes a part and parcel of the life of Kollam.The poem constructs the cultural identity of the natives through the phrase “charoo paroo”, a linguistic environment which shares the naive cultural expression of human effort and unity to ease the strain of their work. The phrase “charoo paroo” is an auditory image that echoes in the workplaces of Kollam as a token of brotherhood,cooperation and unity among the natives in the cultural landscape of Kollam and the poem showcases the identity construction in natives through language.

The poem portrays the Ashtamudi lake as a structural backdrop for the blooming of love between Nanu and Rani and the smell of “poo kaitha” and the snow laden shores of the lake at night set the ambiance of their love. The “poo kaitha” , a flower abundantly seen on the banks of the Ashtamudi lake with mesmerizing smell ,which evokes a romantic ambiance is also mentioned in *Unnuneeli Sandesam*. The line that describes Rani as a paragon of beauty like “From where ,from where did this lass got this sort of charm”(Karunakaran 11) , explicitly elicits the role of the lake in enhancing the beauty of the woman and in constructing the identity and aesthetic sense of the natives.

The poem ‘Rani’ showcases Ashtamudi lake as a backdrop of love when co -workers tease Rani the heroine, for breaking “mali”

when she gets excited by the sight of Nanu rowing his boat in the Ashtamudi lake. The poem portrays the lake as a beautiful woman with emotional turbulence and abounds with aspects of female sensuousness. The lakes and greenery of Kollam serves as a cultural backdrop of love and erotic dreams in the literature Kollam.

In “Ishtamudi Kayal” cherishes his memories of the Ashtamudi lake and addresses her intimately as “Ishtamudi”. The title “Ishtamudi” itself is a semiotic addressal of poet’s intimacy with the Ashtamudi lake and the poem abounds with lacustrine cultural semiotics in the course of unravelling the flow of poet’s life from childhood to youth. The Ashtamudi lake remains a fluid symbolic space in creating the identity of the natives through language, love, food, myth, and lake lores. The poem is in the form of a panegyric to Ashtamudi lake and the lake is personified as an erotic, gorgeous woman when he addresses the Ashtamudi lake as the woman who lies and spreads herself before him like a beautiful woman, the one who twists and turns with the rhythm of the tune of his shaft. The poem abounds with female sensuousness when the poet shares his mesmerising experience through a tactile image of entering the lap of the cool water of ‘sambrani kodi’ like a lover and the enthralling feel of experiencing the depth and beauty of the lake like a woman.

In the poem “Ishtamudi kayal” , Kureepuzha suggests an ecofeminist reading of the Ashtamudi lake “ with her eight braids like a woman beautifully plaits her hair together and manages the wind with hundred fingers, as one twists and spreads like a woman, as one dances with the tune of his shaft”. The poem abounds with fluid semiotics , as a signification addressed as “karumbi kotha”, as a woman who keeps folk songs on her lap to encourage the native workers, as a lover who lures the poet hiding the depth of her unseen beauty, as a maternal trope feeding the natives with nutritious food to raise slogans for their struggle and survival, and to forgive the mischiefs of her disobedient children with maternal affection, as a powerful deity to protect the natives and to preserve the deserted islands from the hooligans .

“Rani” foregrounds the Ashtamudi lake as a maiden who becomes turbulent, as if tainted, when the wind touches her green corsage. The beautiful heroine Rani is addressed as “river goddess” , when

she travels in a boat through the lake, is a reflection of river image constructed as a deity, the collective unconscious of the natives. As Carl Jung explained religion as a manifestation of the collective consciousness, the poem extends the possibility of comparing the chaste and beautiful heroine Rani to a river goddess in the mind of her lover and the natives. The poem mirrors the human dependence on Nature, and the awe and fear created in the natives when the water becomes turbulent by the tidal waves. The turbid and turbulent river accompanied by the roaring wind disturbs the normalcy of the life of the natives like the uncontrolled wrath of an angry deity.

The poem 'Rani' showcases Ashtamudi lake as a backdrop of love when co-workers tease Rani the heroine, for breaking "mali", when she gets excited by the sight of Nanu rowing his boat in the Ashtamudi lake. The poem portrays the lake as a beautiful woman with emotional turbulence and abounds with aspects of female sensuousness. The Ashtamudi lake and the greenery on its banks serves as a cultural backdrop of love and erotic dreams in the poetry of Kollam.

The Ashtamudi lake serves as a symbolic network of incessant fluvial life images, as something inseparable from the life of the natives, as something not only decorates their public space but also communicates in their private thoughts. Casey explains ... "place is regarded as constitutive of one's sense of self... The relationship between self and place is not just one of reciprocal influence ... but also more radically, of constitutive ingredients each is essential to the being of the other. In effect there is no place without self and no self without place" (684).

The poem also focuses on the human issues in the social life on the banks such as financial decline, agricultural crisis, unemployment, anti-social activities, hooliganism, and atrocities against women faced by the natives of Kollam. "Culture is therefore the constituted amalgam of human activity. Culture is what humans do" (Jon Anderson 3). The poem portrays the lake as a cultural landscape which serves as a mother, bread giver, lover and an inspiration for the natives, and intricately connected as a continuum of their life and remains as an abstract cultural imprint in the psyche of the natives. As Jon Anderson quotes Cresswell who rightly describes

this as “the fish don’t talk about the water; in normal life we are often like the fish in that we don’t talk about our geographical context” (1). As water attains different shapes in different containers the river remains a fluid space for the natives that attains different identity in different cultures.

Kollam was a renowned centre of trade and commerce as there is a harbour to transport goods and machinery. Thirunallor Karunakaran’s poem titled “Kollam” hails the glory of Kollam harbour, where so many ships with the flags of the East and the West come in line as a feast for the eye. The poem gives a picturesque image of the fleets of ship which flows to rest on the shore passing Neendakara Azhi. The poet portrays Kollam as the place pampered and fostered by Arabian sea and addresses her as “the bosom friend of Ashtamudi lake” (Karunakaran 5).

“Mayoorā Sandesham”, mirrors how water serves as a mode of transport for the natives and how water entertains the cultural life of Kollam through the peacock’s description of its boat journey. The messenger peacock travels by water and gets informed that when he reaches Kollam, he would be happy by the sight of the happy Lords and Ladies. Ulloor describes that mesmerizing scene in his translation of Mayoora Sandesham entitled, “The Peacock Messenger” as “Lords of the land ,gaily pass along , the boatmen singing many a merry song ; And on the deck the Saheb may be found , His eyes repasting on the scenes around the wide spread waters” in Kollam and ensures the peacock that “...to thee this lake side scene must doubtless pleasing be” (Ulloor 260). “Mayoorā sandesham” portrays Kollam as a land that surpasses the capital city with its facilities, of which the poet mentions ‘Kollam’, as a land of water bodies, as “water for bath which ever soothes the mind” (261). Water bodies of Kollam especially Ashtamudi lake remains a powerful cultural motif of entertainment, transport and beauty in poetry.

The poem “Ashtamudi” written by the native poet ONV showcases the picturesque cultural images of day to day activities of the people residing on the banks like transportation of vegetables and grocery in “kevu vallam”⁸ and fishing in small boats, the greenery made by

8. Kevu vallam, or Charakku vallam in native language is a large vessel used for transporting cargoes. This vessel is covered by thatched roof in order to protect the cargo from sun, rain and wind.

“malar kaitha” and coconut trees surrounding the lake etc which entertains the poet in his boat journey through Ashtamudi and parades the Ashtamudi lake as a fluvial presence in the cultural life of the natives. The poem abounds with cultural images experienced by the poet as a native of Kollam. As Hyden says “Place is one of the trickiest words in the English language, a suitcase so overfilled that one can never shut the lid” (112).

The Ashtamudi lake and the social life around it form the mainstay of the cultural landscape in the poem “Ishtamudi kayal”. The poem mentions the location with important settlements around the lake such as Neendakara, Vellimon, Perumon, Kadavoor, and Kanjiroodu etc. The poem abounds with aesthetically rich lacustrine poetic images expressing various aspects of the lake which moulds the creativity of the native poets and artists. The temporal aspects pertaining to the landscape and the colour change in the lake like the moodswings of a woman are displayed as per the seasons, and time such as monsoon, summer and noon and sunset and is a visual image that caters to the creativity in the colour combination of the famous painter like Jayapalan and other poets.

Poetry of Kollam echoes the many voices of Ashtamudi lake, the individual drops of water mirrors strong cultural motifs of love, motherhood, femininity, belief and Nature and showcase the rivers and lakes of Kollam as a symbolic network of sociality, and ecological dependence of the natives in myriad forms. The cultural images of Ashtamudi in the poetry of Kollam murmurs the pangs and pathos of the natives, the happy tunes of the social vibes, the secret whispers of the lover and the beloved, the silent oozing of the maternal love, the sacred chanting of beliefs and myths, sometimes in the vernacular and sometimes in a decorum suitable for the locale and society and sometimes a diction intelligible to the inhabitants and sometimes an outcry of the public for a common cause.

The poetry of Kollam brims with poetic images of Ashtamudi as a recurring presence that constructs the identity of the natives, as well as the identity of the lake itself, as a female, as a mother, as a deity, as a lover, as a maiden as Nature etc. The Ashtamudi lake is foregrounded as a fluid space of cultural identity with a panoramic view of lacustrine imagery in the poetry of Kollam. The lake, like a

charming woman, plaits her beautiful hair, shakes her eight braids, with boats harvesting fishes like a water bird, transporting people and vegetables becomes a part and parcel of human life with fluidity and transmutability. The lake imagery in the poems suggest a symbolic network of human dependency on river like as a source of food , as a mode of transport ,as a female who shapes the aesthetics of the natives etc.As Casey points out , “Places begin to possess us ...insinuating themselves into our lives”(199).The poetry of Kollam reflects the lake as a cultural text to portray the concepts of love, sexuality ,dreams and means of living of the natives.As Bolter cited in Thomashow , “We write the culture in which we live” (184).

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Reviving Classical Narratives: Exploring the Cultural, Linguistic, and Literary Significance of Sanskrit Literature in Contemporary Contexts

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Abstract

This research article endeavors looks into the enduring significance of Sanskrit literature in contemporary times. Despite being ancient, Sanskrit literature continues to captivate scholars, enthusiasts, and readers worldwide due to its profound cultural, linguistic, and literary richness. It examines the ways in which Sanskrit literature maintains its relevance and resonance in the modern world. Through a multidisciplinary approach drawing from literary studies, cultural anthropology, linguistics, and digital humanities, this study investigates the revitalization of classical Sanskrit narratives in various forms such as translations, adaptations, digital platforms, and performance arts. Furthermore, it explores how Sanskrit literature serves as a repository of cultural heritage, wisdom, and aesthetic sensibilities, fostering cross-cultural dialogues and enriching global literary landscapes. By analyzing the reception, adaptation, and reinterpretation of Sanskrit texts in contemporary contexts, this research aims to provide insights into the dynamic interplay between tradition and innovation, preservation and adaptation, ensuring the continued vibrancy and relevance of Sanskrit literature in the 21st century.

Keywords: Sanskrit literature, contemporary contexts, cultural significance, linguistic richness, literary adaptation, digital humanities

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Introduction

Sanskrit literature holds an unparalleled significance in the global literary and cultural panorama, stemming from its roots deeply entrenched in ancient India. Across its vast expanse, Sanskrit texts span a diverse array of genres, encompassing poetry, drama, philosophy, and religious treatises, each offering profound insights into the human experience, philosophical inquiry, and the rich tapestry of cultural heritage. Despite the chasm of time that separates contemporary audiences from the era of its genesis, Sanskrit literature continues to wield an enduring influence, transcending temporal and spatial boundaries to captivate minds and hearts around the world.

This research article embarks on an exploration of the multilayered dimensions of Sanskrit literature, delving into its cultural, linguistic, and literary significance in contemporary contexts. As classical narratives are revitalized and reinterpreted to resonate with modern audiences, it becomes imperative to examine the transformative power and enduring legacy of this ancient literary tradition. By scrutinizing the nuanced interplay between tradition and innovation, preservation and adaptation, this study endeavors to shed light on the profound impact of Sanskrit literature on the cultural landscape of the 21st century.

I. Historical Overview of Sanskrit Literature

A comprehensive understanding of Sanskrit literature necessitates delving into its historical evolution, tracing its development over the centuries. From the ancient Vedic period to the classical era, Sanskrit literary tradition has evolved, encompassing a diverse array of genres and themes that reflect the socio-cultural milieu and philosophical discourse prevalent during each epoch.

1. Vedic Period

The origins of Sanskrit literature can be traced back to the Vedic period, spanning from approximately 1500 BCE to 500 BCE. This period is characterized by the composition of sacred texts known as the Vedas, which are considered the oldest literary works in the Sanskrit language. The Vedas are classified into four main collections:

the Rigveda, Samaveda, Yajurveda, and Atharvaveda. These texts are primarily composed in verse and are revered as the foundational scriptures of Hinduism. The Rigveda, in particular, is renowned for its hymns dedicated to various deities and natural phenomena, offering insights into early Vedic religious beliefs and rituals.

2. Epic and Puranic Period

Following the Vedic period, the epic and Puranic period witnessed the emergence of classical Sanskrit literature, characterized by the composition of epic poems, Puranas, and mythological narratives. The two great epics, the Ramayana and Mahabharata, stand as monumental works of Sanskrit literature, embodying timeless tales of heroism, virtue, and divine intervention. Attributed to the sage Valmiki, the Ramayana narrates the story of Lord Rama's quest to rescue his wife Sita from the demon king Ravana. The Mahabharata, on the other hand, recounts the epic battle between the Pandavas and Kauravas, culminating in the triumph of righteousness over evil.

In addition to epics, the Puranic literature of this period comprises a vast corpus of texts dedicated to mythological narratives, genealogies of gods and goddesses, cosmology, and religious rituals. The Puranas serve as repositories of Hindu mythology and theology, providing insights into the pantheon of deities, sacred rituals, and moral teachings. Moreover, this period witnessed the composition of the Bhagavad Gita, a philosophical dialogue embedded within the Mahabharata, which expounds upon the concepts of duty, righteousness, and devotion.

3. Classical Period

The classical period of Sanskrit literature, spanning from approximately 200 BCE to 1200 CE, marks a golden age of literary and intellectual flourishing in ancient India. This period witnessed the emergence of classical Sanskrit texts in various genres, including poetry, drama, philosophy, and scientific treatises. Notable literary figures of this era include Kalidasa, Bhasa, and Bhartrihari, whose works continue to be celebrated for their literary brilliance and philosophical profundity.

Kalidasa, often hailed as the Shakespeare of India, is renowned for

his poetic masterpieces such as the “Meghaduta,” “Raghuvamsha,” and “Shakuntala.” His plays, characterized by their lyrical beauty and intricate plot structures, exemplify the aesthetic excellence of classical Sanskrit literature. Bhasa, another prominent playwright of this era, is credited with the composition of numerous dramatic works, including the “Swapnavasavadatta” and “Urubhanga,” which explore themes of love, loyalty, and tragic destiny.

In addition to literary works, the classical period also witnessed significant advancements in philosophical thought, with scholars like Shankaracharya, Ramanujan, and Madhva propounding diverse schools of Vedanta and Nyaya. Philosophical treatises such as the Upanishads, Brahma Sutras, and Yoga Sutras expound upon metaphysical concepts, ethical principles, and spiritual practices, shaping the intellectual landscape of classical Sanskrit literature.

The historical overview of Sanskrit literature traces its evolution from the ancient Vedic period to the classical era, encompassing a rich tapestry of literary, philosophical, and cultural achievements. From the composition of the sacred Vedas to the emergence of epic poems, Puranic narratives, and philosophical treatises, Sanskrit literature reflects the dynamic interplay between tradition and innovation, shaping the intellectual and spiritual heritage of ancient India. Each epoch in the history of Sanskrit literature contributes to the enduring legacy of this ancient literary tradition, embodying the timeless wisdom and creative genius of generations past.

II. Cultural Significance of Sanskrit Literature

The cultural significance of Sanskrit literature is profound and far-reaching, extending beyond geographical boundaries and temporal constraints. Rooted in the ethos and values of ancient Indian civilization, Sanskrit texts serve as repositories of mythological narratives, moral teachings, and philosophical discourses that continue to resonate with audiences worldwide. From the epics of the Ramayana and Mahabharata to the philosophical treatises of the Bhagavad Gita and the rich tapestry of Puranic literature, Sanskrit literature reflects the diverse religious, social, and political landscapes of ancient India while also serving as a medium for the transmission

and preservation of cultural heritage across generations.

1. Mythological Narratives

One of the defining features of Sanskrit literature is its rich repository of mythological narratives that have captured the imagination of audiences for centuries. Epics such as the Ramayana and Mahabharata narrate timeless tales of heroism, love, betrayal, and divine intervention, embodying the core values and ethical principles of ancient Indian society. The Ramayana, attributed to the sage Valmiki, chronicles the epic journey of Lord Rama as he battles the demon king Ravana to rescue his wife Sita, symbolizing the triumph of righteousness over evil. Similarly, the Mahabharata, attributed to the sage Vyasa, recounts the epic battle between the Pandavas and Kauravas, culminating in the victory of dharma (righteousness) over adharma (unrighteousness).

These mythological narratives not only entertain and inspire but also serve as moral guideposts, imparting valuable lessons on duty, honor, loyalty, and the pursuit of truth. Through the characters and events depicted in these epics, Sanskrit literature reflects the cultural ethos and ethical values of ancient Indian civilization, providing audiences with a window into the moral and spiritual aspirations of the society.

2. Moral Teachings and Philosophical Discourses

In addition to mythological narratives, Sanskrit literature is replete with moral teachings and philosophical discourses that offer profound insights into the human condition and the nature of reality. The Bhagavad Gita, a philosophical dialogue embedded within the Mahabharata, expounds upon the concepts of duty (dharma), righteousness (karma), and devotion (bhakti), providing readers with a philosophical framework for ethical living and spiritual growth. Through the teachings of Lord Krishna to the warrior prince Arjuna, the Bhagavad Gita addresses existential dilemmas and moral quandaries, offering guidance on how to navigate the complexities of life with wisdom and equanimity.

Moreover, Sanskrit literature encompasses a diverse array of philosophical treatises known as the Upanishads, which delve

into metaphysical questions concerning the nature of reality, the self (atman), and the ultimate reality (Brahman). These profound philosophical inquiries, couched in poetic language and allegorical imagery, challenge readers to contemplate the deeper mysteries of existence and the interconnectedness of all things.

3. Transmission and Preservation of Cultural Heritage

Sanskrit literature has played a pivotal role in the transmission and preservation of cultural heritage, serving as a medium for the dissemination of knowledge, values, and traditions across generations. Through oral recitation, written manuscripts, and scholarly commentaries, Sanskrit texts have been passed down from one generation to the next, ensuring the continuity of cultural traditions and religious practices. The reverence accorded to Sanskrit texts as sacred scriptures has facilitated their preservation and transmission, safeguarding the cultural heritage of ancient India for posterity.

Furthermore, Sanskrit literature has served as a vehicle for the propagation of cultural values and social norms, shaping the collective consciousness of society. From the laws of Manu (Manusmṛiti) to the ethical injunctions of the Arthashastra, Sanskrit texts have provided guidelines for social conduct, governance, and moral behavior, reflecting the socio-political realities of ancient Indian civilization. By embodying and disseminating cultural values and traditions, Sanskrit literature has fostered a sense of identity and belonging among diverse communities, transcending linguistic, regional, and sectarian divides.

The cultural significance of Sanskrit literature lies in its ability to embody and transmit the ethos and values of ancient Indian civilization. Through mythological narratives, moral teachings, and philosophical discourses, Sanskrit texts offer insights into the religious, social, and political landscapes of ancient India while also serving as repositories of cultural heritage. By preserving and transmitting cultural values and traditions across generations, Sanskrit literature has played a pivotal role in shaping the collective consciousness of society and fostering a sense of identity and

continuity amidst the vicissitudes of history.

III. Linguistic Richness of Sanskrit Literature

Sanskrit literature is celebrated for its linguistic richness and complexity, earning it the epithet of the “language of the gods.” Renowned for its precise grammar, sophisticated phonetics, and vast lexicon, Sanskrit stands as a testament to the linguistic genius of ancient India. The intricacies of Sanskrit grammar and poetics have captivated scholars for centuries, serving as the foundation for linguistic studies and literary analysis. Furthermore, the polysemic nature of Sanskrit allows for multiple layers of meaning to be embedded within a single word or phrase, enriching the depth and complexity of Sanskrit texts. The study of Sanskrit linguistics offers valuable insights into the structure, evolution, and aesthetics of the language, shedding light on its enduring legacy as a linguistic marvel.

1. Precise Grammar

At the heart of Sanskrit literature lies its precise grammar, characterized by a systematic and highly structured approach to language. The grammatical tradition of Sanskrit, as codified in ancient texts such as Panini’s “Ashtadhyayi” and Patanjali’s “Mahabhashya,” is renowned for its meticulous analysis of linguistic phenomena. Sanskrit grammar encompasses a comprehensive set of rules governing phonology, morphology, syntax, and semantics, providing a rigorous framework for linguistic analysis and literary composition. The grammatical intricacies of Sanskrit, including its system of declensions, conjugations, and sandhi (phonological rules), enable poets and writers to craft verses of unparalleled beauty and precision, showcasing the linguistic sophistication of the language.

2. Sophisticated Phonetics

In addition to its precise grammar, Sanskrit literature exhibits a sophisticated phonetic system characterized by a rich inventory of sounds and phonological features. Sanskrit phonetics encompasses a diverse array of vowels, consonants, and semivowels, each with its distinct articulatory properties and phonetic patterns. The phonetic structure of Sanskrit allows for the precise articulation and

modulation of sounds, facilitating the melodic and rhythmic qualities of Sanskrit poetry and prose. Moreover, Sanskrit phonetics plays a crucial role in the recitation and oral transmission of Sanskrit texts, preserving the sonic integrity of the language across generations.

3. *Vast Lexicon*

Central to the linguistic richness of Sanskrit literature is its vast lexicon, comprising a wealth of words and lexical categories that encompass a wide range of concepts and phenomena. Sanskrit boasts an extensive vocabulary derived from diverse linguistic sources, including Indo-European, Dravidian, and Munda languages, as well as its indigenous roots. The lexical richness of Sanskrit enables writers and poets to express subtle nuances of meaning and convey complex ideas with precision and clarity. Moreover, the polysemic nature of Sanskrit allows for multiple layers of meaning to be embedded within a single word or phrase, enriching the semantic depth and complexity of Sanskrit texts.

4. *Polysemic Nature*

A distinctive feature of Sanskrit literature is its polysemic nature, which allows for the simultaneous presence of multiple meanings and interpretations within a single word or phrase. Sanskrit abounds with words and expressions that carry rich layers of semantic significance, allowing poets and writers to evoke diverse associations and connotations through their choice of language. The polysemic nature of Sanskrit lends itself to creative interpretation and hermeneutical exploration, inviting readers to engage with texts on multiple levels of meaning and significance. Moreover, the polysemic richness of Sanskrit contributes to the aesthetic appeal and intellectual depth of Sanskrit literature, making it a fertile ground for literary analysis and philosophical inquiry.

5. *Enduring Legacy*

The study of Sanskrit linguistics offers valuable insights into the structure, evolution, and aesthetics of the language, shedding light on its enduring legacy as a linguistic marvel. Sanskrit literature continues to inspire linguistic scholars and literary enthusiasts alike, serving as a testament to the linguistic creativity and cultural

ingenuity of ancient India. As scholars continue to unravel the linguistic mysteries of Sanskrit, its linguistic richness and complexity continue to captivate the imagination and fuel scholarly inquiry, ensuring the enduring legacy of Sanskrit literature for generations to come.

IV. Literary Adaptation and Translation

In the contemporary era, classical Sanskrit narratives are undergoing a renaissance through various forms of adaptation and translation. Scholars, writers, and artists worldwide are ardently engaged in the task of making Sanskrit literature accessible to a global audience through modern languages and mediums. This endeavor not only bridges the temporal chasm between ancient wisdom and contemporary sensibilities but also ensures the continued relevance and resonance of Sanskrit literature in the modern world. Through adaptation and translation, classical narratives are revitalized, infused with new perspectives, interpretations, and creative expressions that captivate and engage diverse audiences.

1. Bridging Cultural and Linguistic Divides

The translation of Sanskrit literature into modern languages serves as a bridge that connects disparate cultures and linguistic communities, facilitating cross-cultural dialogue and understanding. English translations of seminal Sanskrit texts such as the Bhagavad Gita, the Upanishads, and the plays of Kalidasa have made these profound works accessible to a global readership, transcending linguistic barriers and geographical boundaries. By rendering Sanskrit literature into languages spoken and understood by contemporary audiences, translators enable individuals from diverse backgrounds to access the rich cultural and philosophical heritage encapsulated within these texts.

2. Ensuring Accessibility and Relevance

In an age of globalization and multiculturalism, the adaptation of Sanskrit narratives into contemporary mediums ensures their accessibility and relevance to modern audiences. Theatrical adaptations of epics like the Ramayana and Mahabharata, dance

performances based on classical Sanskrit texts, and visual retellings in graphic novels and digital media platforms serve to engage audiences in innovative and immersive ways. These adaptations breathe new life into classical narratives, making them accessible and appealing to audiences of all ages and cultural backgrounds. Moreover, by presenting Sanskrit literature in contemporary formats, adapters and artists create opportunities for audiences to connect with timeless themes and universal truths embedded within these ancient texts.

3. Revitalizing Classical Narratives

Literary adaptation offers a means of revitalizing classical narratives, infusing them with fresh perspectives, interpretations, and creative expressions that resonate with contemporary audiences. By reimagining characters, settings, and plotlines, adapters breathe new life into age-old stories, making them relevant and relatable to modern sensibilities. For example, contemporary retellings of the Ramayana and Mahabharata explore themes of identity, gender, and power dynamics, offering nuanced perspectives that challenge traditional interpretations and stereotypes. Through literary adaptation, classical Sanskrit narratives evolve and adapt to reflect the evolving cultural, social, and political landscape of the modern world.

4. Fostering Intercultural Dialogue

The adaptation and translation of Sanskrit literature facilitate intercultural dialogue and exchange, fostering a deeper appreciation and understanding of diverse cultural traditions. By engaging with Sanskrit texts through modern languages and mediums, readers and audiences gain insights into the historical, philosophical, and artistic heritage of ancient India. Moreover, the reinterpretation of Sanskrit narratives in contemporary contexts sparks dialogue and debate on issues ranging from ethics and morality to identity and belonging. Through literary adaptation, Sanskrit literature becomes a catalyst for intercultural exchange, transcending linguistic, regional, and ideological divides to foster a shared appreciation for the richness and diversity of human experience.

Literary adaptation and translation play a vital role in revitalizing classical Sanskrit narratives and ensuring their continued relevance in the modern world. By rendering Sanskrit literature into modern languages and mediums, adapters and translators bridge cultural and linguistic divides, making these profound texts accessible to diverse audiences worldwide. Through adaptation, classical narratives are imbued with new perspectives and interpretations that resonate with contemporary sensibilities, enriching the cultural landscape and fostering intercultural dialogue. As Sanskrit literature continues to inspire and captivate audiences across generations, its enduring legacy is perpetuated through the transformative power of adaptation and translation.

V. Digital Humanities and Sanskrit Literature

The emergence of digital humanities has revolutionized the study and dissemination of Sanskrit literature, offering scholars unprecedented access to texts, tools, and resources that enrich our understanding of this ancient literary tradition. Through digital archives, online databases, and innovative research methodologies, the digital humanities have revitalized the study of Sanskrit literature for the digital age, opening up new avenues for exploration and discovery. From digitized manuscripts to text analysis software, digital platforms provide powerful tools for analyzing the cultural, linguistic, and literary dimensions of Sanskrit literature, fostering interdisciplinary collaborations and innovative modes of scholarly communication.

1. Access to Digital Archives and Databases

Digital archives and online databases play a crucial role in preserving and disseminating Sanskrit literature to a global audience. Institutions and organizations around the world have undertaken ambitious digitization projects to digitize and catalog Sanskrit manuscripts, making them freely accessible to scholars and enthusiasts alike. Digital repositories such as the Digital Library of India, the Sanskrit Texts Project, and the Internet Archive house vast collections of digitized Sanskrit manuscripts, allowing users to explore texts dating back centuries with the click of a button.

Moreover, online databases provide advanced search functionalities and metadata tagging, enabling scholars to conduct comprehensive searches and analyses of Sanskrit texts based on various criteria such as authorship, genre, and date of composition.

2. Text Analysis and Computational Linguistics

Text analysis software and computational linguistics offer powerful tools for analyzing the linguistic and literary features of Sanskrit literature. Natural language processing techniques allow scholars to analyze Sanskrit texts at scale, identifying patterns, themes, and stylistic elements with unprecedented accuracy and efficiency. Text mining algorithms can extract information from large corpora of Sanskrit texts, revealing hidden connections and insights that may have eluded traditional methods of analysis. Computational tools also facilitate the comparison of Sanskrit texts with texts in other languages, enabling scholars to explore cross-cultural influences and linguistic borrowings across different literary traditions.

3. Collaborative Research and Interdisciplinary Collaborations

Digital platforms facilitate collaborative research projects and interdisciplinary collaborations that transcend geographical and institutional boundaries. Scholars from diverse fields such as linguistics, literature, history, philosophy, and computer science can collaborate on digital humanities projects focused on Sanskrit literature, pooling their expertise and resources to tackle complex research questions and challenges. Online forums, virtual conferences, and collaborative editing platforms provide spaces for scholars to exchange ideas, share resources, and collaborate on joint publications. Interdisciplinary collaborations enrich the study of Sanskrit literature by bringing together diverse perspectives and methodologies, fostering innovation and interdisciplinary dialogue.

4. Innovative Modes of Scholarly Communication

The digital humanities have revolutionized scholarly communication by enabling innovative modes of publication and dissemination. Digital platforms offer opportunities for scholars to publish their research findings in open-access journals, digital monographs, and online repositories, reaching a wider audience and democratizing access to knowledge. Multimedia formats such as podcasts, videos, and interactive websites allow scholars to

present their research in engaging and accessible ways, catering to diverse audiences with varying levels of expertise. Moreover, social media platforms and academic networking sites provide channels for scholars to share their work, engage in scholarly discussions, and connect with colleagues from around the world, fostering a vibrant and interconnected scholarly community.

The digital humanities have transformed the study and dissemination of Sanskrit literature, offering scholars powerful tools and methodologies for exploring its cultural, linguistic, and literary dimensions. Through digital archives, text analysis software, collaborative research projects, and innovative modes of scholarly communication, the digital humanities have revitalized the study of Sanskrit literature for the digital age, opening up new avenues for exploration and discovery. As technology continues to evolve, the digital humanities will play an increasingly important role in advancing our understanding of Sanskrit literature and preserving its rich cultural heritage for future generations.

VI. Contemporary Reception and Interpretation of Sanskrit Literature

In the contemporary era, the reception and interpretation of Sanskrit literature play a pivotal role in shaping the ongoing legacy and relevance of this ancient literary tradition. Through academic conferences, literary festivals, interdisciplinary research, and broader cultural engagement, Sanskrit texts continue to spark dialogue, debate, and discussion among scholars, enthusiasts, and readers worldwide. Contemporary reception and interpretation not only shed light on the historical and cultural contexts of Sanskrit literature but also offer new perspectives and insights that resonate with contemporary issues and concerns. By situating Sanskrit literature within broader intellectual, cultural, and social contexts, contemporary scholarship enriches our understanding of its enduring significance and impact in the modern world.

1. Academic Conferences and Symposiums

Academic conferences and symposiums serve as vital forums for the exchange of ideas and scholarly inquiry into Sanskrit literature. Scholars from diverse disciplines such as literature, linguistics, philosophy, history, and religious studies gather to present research findings, engage in discussions, and debate various aspects of

Sanskrit texts and their interpretation. These conferences provide opportunities to explore emerging trends, methodologies, and interdisciplinary approaches to the study of Sanskrit literature, fostering collaboration and intellectual exchange among scholars from around the world. Moreover, academic conferences contribute to the dissemination of new research and scholarship, enriching our understanding of Sanskrit literature and its relevance to contemporary scholarship.

2. Literary Festivals and Cultural Events

Literary festivals and cultural events offer platforms for the public engagement with Sanskrit literature, bringing together writers, poets, scholars, and enthusiasts to celebrate the richness and diversity of Sanskrit literary heritage. These events feature readings, performances, panel discussions, and workshops focused on Sanskrit texts and their interpretation, engaging audiences of all ages and backgrounds in dialogue and exploration. Literary festivals provide opportunities for audiences to discover new translations, adaptations, and interpretations of Sanskrit texts, fostering appreciation and awareness of their enduring relevance in the modern world. Moreover, these events serve as catalysts for cultural exchange and dialogue, promoting a deeper understanding and appreciation of Sanskrit literature across diverse communities.

3. Interdisciplinary Research and Cross-Cultural Studies

Contemporary scholarship on Sanskrit literature is characterized by interdisciplinary research and cross-cultural studies that seek to uncover new perspectives and interpretations of Sanskrit texts. Scholars from fields such as comparative literature, postcolonial studies, feminist theory, and environmental studies engage with Sanskrit texts to explore their relevance to contemporary issues and concerns. Interdisciplinary approaches enable scholars to examine Sanskrit literature in relation to broader intellectual, cultural, and social contexts, shedding light on its multifaceted meanings and implications. Moreover, cross-cultural studies foster dialogue and exchange between Sanskrit literary traditions and other literary traditions from around the world, enriching our understanding of global literary heritage and cultural diversity.

4. Contemporary Reinterpretations and Adaptations

Contemporary scholars and artists are engaged in reinterpretations and adaptations of Sanskrit texts that resonate with contemporary sensibilities and concerns. Writers, playwrights, filmmakers, and visual artists draw inspiration from Sanskrit literature to create new works that reflect on issues such as identity, gender, politics, and globalization. These reinterpretations and adaptations breathe new life into classical Sanskrit narratives, offering fresh perspectives and insights that speak to contemporary audiences. Moreover, contemporary reinterpretations foster dialogue between traditional and modern forms of artistic expression, enriching the cultural landscape and expanding the horizons of Sanskrit literary tradition.

Contemporary reception and interpretation play a vital role in shaping the ongoing legacy and relevance of Sanskrit literature in the modern world. Through academic conferences, literary festivals, interdisciplinary research, and cultural engagement, Sanskrit texts continue to inspire dialogue, debate, and exploration among scholars, enthusiasts, and readers worldwide. Contemporary scholarship enriches our understanding of Sanskrit literature by situating it within broader intellectual, cultural, and social contexts, while contemporary reinterpretations and adaptations offer new perspectives and insights that resonate with contemporary sensibilities and concerns. As Sanskrit literature continues to captivate audiences and inspire creativity in the digital age, its enduring significance and impact on global literary heritage remain undiminished.

Conclusion

In the vast tapestry of humanity's literary and cultural heritage, Sanskrit literature shines as a radiant gem, illuminating the path of wisdom, beauty, and philosophical inquiry across centuries. Through an exploration of its cultural, linguistic, and literary significance in contemporary contexts, this research article has underscored the enduring relevance and impact of Sanskrit literature in the 21st century. As classical narratives are revived, adapted, and reinterpreted for modern audiences, Sanskrit literature continues to serve as a timeless reservoir of inspiration, wisdom, and cultural heritage for generations to come.

Sanskrit literature occupies a central position in the literary and cultural heritage of humanity, representing a treasury of profound insights into the human condition, philosophical inquiry, and cultural ethos. Rooted in ancient India, Sanskrit texts encompass a diverse range of genres, styles, and themes, offering timeless tales of heroism, virtue, and divine intervention that resonate with audiences across the globe. From the sacred hymns of the Vedas to the epic narratives of the Ramayana and Mahabharata, Sanskrit literature reflects the rich tapestry of Indian civilization and provides a window into its spiritual, intellectual, and artistic heritage.

The linguistic richness and complexity of Sanskrit literature further contribute to its enduring appeal and significance. Renowned for its precise grammar, sophisticated phonetics, and vast lexicon, Sanskrit stands as a linguistic marvel that continues to fascinate scholars and enthusiasts alike. The polysemic nature of Sanskrit allows for multiple layers of meaning to be embedded within a single word or phrase, enriching the depth and complexity of Sanskrit texts and inviting nuanced interpretations from readers across generations.

In the contemporary era, Sanskrit literature is experiencing a revival through various forms of adaptation, translation, and reinterpretation. Scholars, writers, and artists around the world are engaged in the task of making Sanskrit literature accessible to a global audience through modern languages and mediums. Literary festivals, academic conferences, and interdisciplinary research projects provide platforms for the exchange of ideas and dialogue surrounding Sanskrit literature, fostering a deeper appreciation and understanding of its enduring significance in the modern world.

As classical narratives are revived and reinterpreted for contemporary audiences, Sanskrit literature continues to inspire, challenge, and provoke thought. Its timeless themes of duty, righteousness, and devotion resonate with universal truths that transcend temporal and spatial boundaries. Through its cultural, linguistic, and literary significance, Sanskrit literature serves as a beacon of wisdom, beauty, and cultural heritage that illuminates the path of humanity's collective journey toward truth, enlightenment, and self-discovery.

In conclusion, Sanskrit literature stands as a testament to the enduring power of human creativity, imagination, and intellectual inquiry. As we navigate the complexities of the modern world, Sanskrit literature offers solace, inspiration, and guidance, reminding us of the timeless values and truths that unite us as members of the human family. In reviving classical narratives and exploring their significance in contemporary contexts, we honor the legacy of Sanskrit literature and ensure that its light continues to shine brightly for generations to come.

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Vedic Thought on Nakshatra Science

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Abstract

The various references mentioned in Vedic literature reflect the development of astronomy or celestial knowledge of that time. The sages of that era were well aware of the terrestrial effects of celestial bodies, as is evident from the references described in the Rigveda. The Vedic people had a special understanding of the moon's movements. As a result, nearly all ancient civilizations' calendars were lunar-based. The study of the moon's movements led to the observation that its orbit in relation to the bright and easily recognizable stars it encountered took approximately 27 days. These 27 divisions of the moon's path were called "Nakshatras" in astrology. Although solar-based calculations were predominant during the Vedic period, the post-Vedic era saw the prevalence of nakshatra-based calculations. This implies that during this time, month names like Chaitra began to be used more frequently than names like Madhva. Mr. Tilak, in his work Orion, concluded from comparing references in the Taittiriya Samhita and the Tandya Brahmana that the term "Phalguni Purnima" from the Taittiriya Samhita had evolved to "Phalguni" in the Tandya Brahmana. However, the use of month names like Phalguna, Chaitra, and Vaishakha had not yet started at that time. Nonetheless, references in the later parts of the Shatapatha Brahmana, Kaushitaki Brahmana, Tandya Brahmana, and Panchavimsha Brahmana indicate that the usage of Chaitra and similar names began towards the end of the Brahmana period. Therefore, from the post-Vedic period and the time of Vedanga Jyotisha until the present, nakshatra-based calculations have been predominant in most calendar systems.

Keywords: Rigveda, month duration, lunar calendar, nakshatra, Arjuni, Agha, Shadvedanga, Vedanga Jyotisha, star clusters, Mrigashira, nakshatra-based.

The entire body of Indian literature is based on the Vedas, and the

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scientific interpretation of the Vedas is found in the Brahmana texts. The various references mentioned in Vedic literature reflect the development of astronomy or celestial knowledge of that time. The sages of that era were well aware of the terrestrial effects of celestial bodies, as is evident from the references described in the **Rigveda** (1.50.11). Although initially, when ancient humans focused on the horizon, the Earth and sky might have appeared to be merged, and the horizon over the seas seemed endless, leaving their curiosity about time and direction unsatisfied. Ultimately, the stars in the sky successfully resolved this curiosity, without a doubt. Just as ancient humans learned about the calculation of a fortnight by constantly observing the waxing and waning phases of the moon, they also gained knowledge of the east and west directions from sunrise and sunset. In time, they discovered that after a full moon or new moon, the return of another full moon or new moon within a fixed period, known as a month, was a regular occurrence. The Vedic people had a particular understanding of the moon's movements. As a result, nearly all ancient civilizations' calendars were lunar-based.

It is not surprising that the study of the moon's movements drew attention to the specific stars that appear in the moon's path. Consequently, ancient astronomers estimated the moon's orbit concerning these bright and easily identifiable stars to be approximately 27 days. As a result, the entire lunar path was broadly divided into 27 parts, marking these stars or constellations. These 27 segments of the lunar path are referred to as 'nakshatras' in astrology. In the **Taittiriya Brahmana** (तन्नक्षत्राणां नक्षत्रत्वम् । देवगृहा वै नक्षत्राणि । यानि वा इमानि पृथिव्याश्चित्राणि तानि नक्षत्राणि । 1.5.2), two etymologies for the term nakshatra are provided in a single instance. According to the first etymology, the directly luminous celestial bodies are referred to as 'devas' (gods), and since these celestial bodies travel in the zodiacal constellations, the nakshatras are considered the abodes of the gods. According to the second etymology, the nakshatras are referred to as images of the Earth because various types of creatures are imagined in the celestial constellations. Now, a brief observation of the form of nakshatra science in Vedic literature is warranted:

The Nature of Nakshatra Science in Vedic Literature

In the Vedic hymns, the term nakshatra is predominantly used not for a specific nakshatra, but for all stars. The term nakshatra appears only once in the Rigveda concerning the nakshatras of the lunar path (अथो नक्षत्राणामेषामुपस्थे सोम आदितः ॥ 10.85.2). In the mention of the Riksha (the Seven Sages), it is stated, “These Rikshas, which are situated in the sky and are visible at night, where do they go during the day?” Later, to clarify the appropriate meaning of the term Riksha, it is explicitly cited in the Shatapatha Brahmana as, “The Seven Sages were called Riksha first” (सप्तर्षीनुहस्म वै पुरक्षा इत्याचक्षते ॥ 2.1.2.4.). In the principal text of Siddhanta astrology, the Surya Siddhanta (1.25, 7.1, 9.14), the word nakshatra has four synonymous terms: nakshatra, bh, riksha, and dhishnya. Although modern astronomers believe that ancient astrologers or Vedic astronomers did not have extensive knowledge of the physical properties of the nakshatras or stars, such as their shapes, sizes, numbers, and distances, they did manage to learn a significant amount about the movements and activities of the nakshatras. A brief description of these subjects is as follows:

The Utility of Nakshatra Knowledge for Agriculture and Sacrifices

It is well known that initially, the need for astrological knowledge was felt for agriculture and sacrifices (yajna). This fact is evident from various references in Vedic literature. For example, in a verse from the Taittiriya Brahmana (1/5/1), it is mentioned that plowing is done under the Anuradha nakshatra, and concerning the Vishakha nakshatra, it is said that on one side are the pairs of plows (yuga) and on the other are the plowmen (krishamana). Thus, there is a connection between agriculture and some activity, such as sowing, planting, tilling, or harvesting, and the nakshatras. Similar references are found elsewhere as well.

In the same manner, the connection between various yajnas (sacrifices) and the nakshatras is also observed. For example, it is described in the Taittiriya Brahmana (3.1.4.6) “Brihaspati wanted to become Brahnavarchasi. He offered sweet rice made with cow’s milk to Brihaspati and Pushya... Whoever performs a yajna with this offering becomes Brahnavarchasi.” Additionally, there is a mention

in the Taittiriya Brahmana (1.1.2) about making offerings to Agni in certain nakshatras like Krittika. Furthermore, numerous places in Vedic literature indicate the significance of nakshatra knowledge for sacrifices.

Names of Nakshatras, Deities, and Gender

In the fourth, fifth, and tenth mandalas of the Rigveda (4.51.2; 5.54.13; 10.64.8), the names of nakshatras such as Chitra, Revati, Tishya (Pushya), Magha, etc., appear in various places, but the names of the 27 nakshatras are not found anywhere. In one verse of the Rigveda, the term 'Arjuni' is used for Phalguni and 'Agha' for Magha (सूर्याया वहतुः प्रागात् सवितायमवासृजत् । अघासु हन्यन्ते गावोर्जुन्योः पर्युह्यते ॥ 10.85.13). These words are not commonly found in post-Vedic literature; however, they indicate the aforementioned nakshatras from an earlier period. References in the Atharva Samhita (14.1.13) and Shatapatha Brahmana (2.1.2.11) further confirm this assertion.

In the Taittiriya Samhita (4.4.10) and the Taittiriya Brahmana, (1.5.1-2, 1.1.2, 1.1.10.6) the names of all the nakshatras, their deities, and sometimes the etymology of the names of the nakshatras, as well as their gender and number, are mentioned frequently. Additionally, the Atharva Veda (19.7.1-5) contains only the names of the nakshatras without mentioning their deities. In the foundational text of astrology included in the six Vedangas, Vedanga Jyotisha, the names of all the nakshatras and their deities are presented in a symbolic style.

Number of Nakshatras

When we look at the number of nakshatras in Vedic literature, there is no mention of 27 nakshatras in the literature from the Rigveda period. In the Taittiriya Shruti, the mention of the Abhijit nakshatra appears only in a few places, and it is clearly not stated anywhere that the number of nakshatras is 27 or 28. In the **Shatapatha Brahmana** (10.5.45), there are 27 nakshatras and 27 upanakshatras. However, in the **Atharva Samhita**, the number of nakshatras is explicitly stated to be 28. Additionally, the treatise on **Vedic astrology**, composed by Maharishi Lagadha, also mentions the number of nakshatras as 27 (*Vedang Jyotisha*-14).

Number of Stars in the Nakshatras

As for the number of stars in the nakshatras, the word “Punarvasu,” which refers to a nakshatra, is used in the dual form in the Rigveda (7.75.5), indicating that there are two stars for Punarvasu. References to several other nakshatras such as Chitra, Revati, and others can also be found. In the Aitareya Brahmana (13.9), an interesting story about the nakshatras Vyadha, Mriga, and Rohini presents the shape of the Mrigashirsha nakshatra. Since the main ten stars are considered part of the Mrigashirsha nakshatra, a straight line forms through the three stars in the middle, representing the aforementioned Trikanḍa arrow. The four stars surrounding this line represent the four legs of the deer, and the three stars close to the top represent the head of the deer. In addition to these ten stars, there are several smaller stars around them. This entire formation is also referred to as “Orion,” which has been extensively discussed by Shri Bal Gangadhar Tilak in his book, “The Orion”.

Furthermore, the Taittiriya Brahmana also clearly mentions the number of stars in the nakshatras. For example, the term ‘Invakah’ for the Mrigashirsha nakshatra is used in the plural form, and the description of Mrigashirsha also confirms the presence of ten stars. The five stars of the Hasta nakshatra form a shape resembling a hand, which is why it is named Hasta. Among the remaining nakshatras, Rohini, Ardra, Tishya (Pushya), Chitra, Swati, Jyeshtha, Mula, Shroana, Shatabhisha, and Revati are all used in the singular form, indicating that each of these has a single star. The nakshatras Punrvasu, Purva Phalguni, Uttara Phalguni, Vishakha, and Ashvayuja are used in the dual form, suggesting they have two stars each. Additionally, Kritika, Ashlesha, Magha, Anuradha, Purva Ashadha, Uttara Ashadha, Shravana, Purva Bhadrapada, Uttara Bhadrapada, and Abhijit are all used in the plural form, implying that they have more than two stars. In the Taittiriya Brahmana (3.1.4), one place mentions seven stars for Kritika, while in another place, Shravana and Uttara Bhadrapada are said to have four stars each (Tai. Brah: 3.1.2). Although not all the nakshatras have their star counts specified in the provided references, it is certain that the study of not only nakshatras but also related star clusters had already begun in the Vedic period.

Conclusion

After all the discussions, it can be concluded that although the primary emphasis in the pre-Vedic period was on solar calculations, there is a noticeable prevalence of nakshatra-based calculations in the post-Vedic period. This implies that during this time, the terms related to the Chaitra month were more commonly used compared to those related to the Madhvaadi month. Although the Rigveda, Aitareya Brahmana, Taittiriya Samhita-Brahmana, and Vajasaneyi Samhita-Brahmana have a special significance of Madhvaadi names, the nakshatra-linked terms for Chaitra month, such as the full moon associated with the Chitra nakshatra, are not clearly visible, except for one or two mentions. These references are found in the Taittiriya Samhita (7.4.8.1-3) and Taittiriya Brahmana (1.1.2.8). Nevertheless, Mr. Tilak has drawn a conclusion in “The Orion” by comparing the references found in the Taittiriya Samhita and the Tandya Brahmana (5.9.1-14), stating that the term “Phalgun Full Moon” from the time of the Taittiriya Samhita had transformed into “Phalgun” during the period of the Tandya Brahmana (pp.34-72). However, these indications also lead to the conclusion that during the time of the Taittiriya Samhita-Brahmana, it was already recognized that the moon completes its cycle among the nakshatras, meaning that names like Phalgun, Chaitra, etc., were in circulation (The third sutra in the Tandya Brahmana gives an additional reason for rejecting the ‘Ekaṣṭaka’ while in the fourth sutra ‘Vichhinnaṁ’ is that the word ‘Phalguni- Purnamasa’ is paraphrased by ‘Phalguni’ in the 8th Sutra, thus clearly showing that the former was then understood to mean the full-moon night. - The Orion, pp.35). However, the usage of the names Phalgun, Chaitra, Vaishakha, etc., had not yet started during that period. Yes, references from the later sections of the Shatapatha Brahmana, (योऽसौ वैशाखस्यामावास्यातस्यामादधीत....पशुषु प्रतितिष्ठति ।; 11.1.1.7) the Kaushitaki Brahmana, (तैषस्यामावास्याया एकाह उपरिष्टाद्वीक्षेरन् माघस्य वेत्याहुः ।; 19.2.3) the Tandya Brahmana, (5.9.1-14) and the Panchavimsha Brahmana (मुखं वा एतत् संवत्सरस्य यत् फाल्गुनः ।; 5.9.9) certainly prove that by the end of the Brahmana period, the usage of terms related to Chaitra and others had begun.

Thus, from the post-Vedic period to the current era, nakshatra-based calculations have been predominantly utilized in the

formulation of most calendars. This statement does not imply that nakshatra-based calculations did not exist at all during the pre-Vedic period. In fact, even in ancient literature, many references to nakshatras like Agha (Magha) and Arjuni (Phalgun) are found in the context of stars and star clusters. Evidence from the Rigveda suggests that there was a sound knowledge of nakshatras and their different stars during the Vedic period. In the Taittiriya Samhita and Brahmana, a reliable form of nakshatra science is attained, where the gender, number, deities, offerings, etc., of all nakshatras are discussed. Therefore, nakshatra science is a fascinating realm. Its vastness and diversity evoke a sense of human insignificance while also instilling a sense of pride in the fact that humanity on Earth is a unique creation of this nakshatra realm.

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Vedāntic Reflections in Kālidāsa's Literature: A Journey through Ancient Wisdom

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Kālidāsa is a celebrated classical Sanskrit writer of ancient India, travelling through the romantic poetic universe with a different perspective. He mainly contributes three notable plays and two great poems as a poet and dramatist. *Meghasandēśa* is his messenger poem that started the message movement in Indian Literature. *Ṛitusamhāra* also belongs to him, and he portrays six seasons fantastically. *Kālidāsa*, who fully understood Vedic knowledge, gave place to Vedāntic insight in his poems. He was proficient in all philosophical traditions of ancient India and adopted a stimulating method; many complicated subjects in ancient thought were simplified. Kālidāsa was also a pioneer in the Vedānta tradition of ancient India. Many non-dualistic and dualistic thoughts of ancient traditions can be seen in his works, which were severe thoughts of the realm of Classical Indian philosophy. This paper mainly analyses Vedānta's thoughts, including classical Vedānta traditions, which Kālidāsa illustrated.

Having a clear view of the Vedic system, Kālidāsa seems to have integrated Vedic traditions, and *Upaniṣad*-ic thought in all his works. The *Upaniṣad*-s, a collection of ancient texts, are closely related to the Vedānta philosophy. Vedānta, which means the end of the *Veda*-s, is a school of Hindu philosophy that interprets the *Upaniṣad*-s. It later evolved into such philosophies as Advaita, Viśiṣṭadvaita, and Dvaita, each with its unique interpretation of the *Upaniṣad*-s. Many

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of the significant principles mentioned in the ancient Vedānta philosophies, and later in the classical Vedānta, such as Advaita, Viśiṣṭādvaita, and Dvaita, appear to be in sync with the Kālidāsa literature. Kālidāsa and the classical philosophers have assimilated many valuable concepts from ancient Vedānta thought. During the period of Śankara, classical Advaita flourished at a higher level. The *Upanisad*-s and the *Brahmasūtra* of Badarayana are the influential texts of Vedānta tradition in ancient India. The primary texts of the classical Vedānta system are the commentaries on the *Brahmasūtra*, the *Upaniṣad*-s, and the *Bhagavadgītā*. Kālidāsa assimilated ancient Vedānta thoughts into his works. Kālidāsa took a different approach than the classical Vedānta thinkers when he incorporated the Vedānta thoughts into his literary series. However, many of the classical Vedānta thoughts interact with Kālidāsa's thoughts.

As mentioned earlier, Kālidāsa systematically harmonised the great thoughts from ancient texts and conveyed them with a simple and unique style. Despite the *Veda*-s containing a multitude of gods and goddesses, the inclination to elevate the primary gods to the mainstream was a characteristic of early Indian thought. Kālidāsa, who had embraced the Vedic system, utilised the trinity concept in his works. The tenth canto of the *Raghuvamśā* extols *Brahma* with profound reverence. In contrast, the second canto of the *Kumārasaṃbhava* expresses a deep respect for *Brahma*, and Lord *Viṣṇu* makes an appearance in the eleventh canto of the same. Similar to the Advaita tradition, the *Brahman* concept is vividly described by Kālidāsa in *Kumārasaṃbhava*. The broader vision of Vedānta, i.e., 'Sarvam Khalvidam Brahman' and the Ṛigvedic phrase 'Ekamsadviprabahudavadanthi', are significantly influenced by Kālidāsa's literature. This influence underscores the profound impact of Kālidāsa's work on the broader vision of Vedānta in ancient India, highlighting the depth of his spiritual exploration and the reverence for *Brahma* in his works.

Śankara, the great scholar of Advaita, regards *Brahman* as the ultimate reality of the universe. He also accepts the three kinds of realities (*sattatraya*-s): empirical, illusionary, and transcendental, while the last is the ultimate and everlasting one. He reminds us that the last is the state of realisation of *Brahman*, which is omniscient,

omnipresent, and everlasting. According to Śankara, *Brahman* is eternal, pure, liberated, knowledgeable and assertive. He defined *Brahman* as *nityaśuddhamuktasarvañamsarvaśaktisamanvitam* (*Adhyāśabhāṣya* of *Brahmasūtra*). When one realises *Brahman*'s existence in oneself, other realities exist in that person. Then, the reality of the empirical world will be similar to the dreamlike manifestation of reality. Śankara explains that *Brahman* is the basis for all phenomena in nature. He explains the inseparability of *Ātman* and *Brahman* through the aphorism *brahmavidbrahmaivabhavati*. With the acquisition of transcendental knowledge of *Brahman*, he loses phenomenal existence when he attains the knowledge of *Brahman* as one who knows actual knowledge of rope instead of a snake. The creation process of the empirical things described by Kālidāsa in *Kumārasambhava* is similar to the material reality described by Śankara in Advaita. It shows Kālidāsa's strong influence on the philosophers of ancient India is evident here. The soul is created by a principle that identifies the soul with itself. To this soul, every person attains value after the act of karma (*Kumārasambhava* 2.10). Ancient scholars of Vedānta have re-invented the principles of *Ātman* and *Brahman* enunciated in the *Veda*-s and *Upaniṣad*-s in different ways. Śankara adopted a different exposition style to explain the unity of *Brahman* and *Ātman* from that adopted by Gaudapāda in *Mandūkhyakārika*. The root forms of *parabrahman* and *aparabrahman* can also be seen in the *Ṛigveda*.

Kālidāsa describes God in *Raghuvamśā* as the ultimate reality of the universe. He is the knower of all things in the world. He knows everything but does not know his source. This principle is derived from it; nothing is more than that oneness (*Raghuvamśā* 10.20). In Another instance, Kālidāsa reminds us that a non-dual creation is the cause of the universe, though it resembles the Sāṅkhya of Sage Kapila, a prominent figure in Indian philosophy. The Sāṅkhya philosophy, attributed to Sage Kapila, is one of the six major schools of Indian philosophy and is known for its dualistic view of the universe. It shows that the fundamental cause of the creation of the universe is an obscure principle. This ambiguity is the limitless principle found in the finite physical universe. No one can conquer this principle, which does not require prayer in a prayerful world.

This principle, which is the fundamental cause of the creation of the universe, conquers all (*Raghuvamśā* 10.18).

What is the real sense of Śankara's aphorism '*brahmavid brahmaivabhavati*'? The answer is straightforward, i.e., those who know *Brahman* become *Brahman*. He adds that two things with unique qualities behave like truth and darkness (*Satyānrita*). Thus, the practical universe exists without recognising the oneness of the soul. Ignorance is the universe's cause, like the knowledge of a snake instead of a rope. In *Kumārasaṃbhava*, Kālidāsa accepts the oneness of the soul and says that we honour the spirit that came from you; belief becomes the respect of one's qualities (*Kumārasaṃbhava* 6.20). Kālidāsa's view, based on the sense of unity of the soul, resonates with that of Śankara. The aphorism '*Sarvamkhalvidambrahma*' is quoted by Śankara to justify the universe's actual cause, which is equally possible to accept Kālidāsa in *Kumārasaṃbhava*. God (*Jagadīswara*) is the ultimate cause of the world. It is the cause of distraction in the universe and has no beginning or end. *Nirīwara* (Godless) is the ultimate cause of the universe (*Kumārasaṃbhava* 2.9).

In Advaita, *ātman* and *Brahman* are the same. Due to ignorance, nobody knows the fundamental nature of the *Brahman*. In the preface of the *Brahmasūtra* commentary, Śankara points out that the soul's intimate relationship with Brahman is made clear. It shows Śankara's skill more than other scholars of Vedānta in his period. He interprets a different view in his philosophy to explain his great thought of non-dualism. He prompts that illusionary knowledge is an excellent obstacle to ultimate reality. He used *adhyāsa* to denote ignorance, which is defined in two ways: one is '*atasmin tadbuddhiradhyāsa*', and another is '*smṛtirūpaḥ paratra pūrvadrṣṭāvabhāsa*'. It is a true reflection of reality. The remembrance of the previous object in the apparent object gives the knowledge of reality, which is the meaning of first. The second interpretation is the production of natural intelligence, which occurs in this way in an unreal object. These two interpretations given in this study prove the existence of one thing in another that differs from it.

Śankara uses worldly examples such as śuki-rajatam and the chariot seen in a dream to prove the non-existence of empirical reality. Kālidāsa makes a very complex application of the metaphysical

thoughts of the Advaitin-s in technical terms such as *māya* and *avidya* instead of ignorance. In *Kumārasaṃbhava*, Kālidāsa uses the word *dhvāntam* (*tama*;) instead of *adhyāsa*. It explains that he (Śiva), who was not affected by *avidya* (darkness) and was like the moonlight, sang the *Tripuravijaya katha* by Viśvavasu, who was great at playing the *vīṇa*. The word *dhvāntam* here refers to ignorance. Kālidāsa recalls that those who should be mentioned as *Brahmadi*-s accompanied Viśvavasu, who sang the *Tripuravijaya katha*, which was untouched by ignorance and praised by the world (*Kumārasaṃbhava* 7.48).

Śāstrayonitvād is one of the aphorisms in *Brahmasūtra*, and Śāṅkara interprets it in a different style. He accepts a simple way to interpret it. He describes *Brahman* as the source of the *Veda*-s; later, he describes that *Brahman* is not known from any other source. In *Kumārasaṃbhava*, Kālidāsa brings forth an equivalent and unwavering strength in tune with Śāṅkara's vision. That is the cause of the *Veda*. The nature of *Veda* is enquiring later. The beginning is with *Oṃkāra*, and the pronunciation is harmonious with the *udātta*, *anudātta*, and *swarita*. The knowledge of *Veda* is the result that is the attainment of heaven. Knowledge is the path that leads everyone to the ultimate goal (*Kumārasaṃbhava* 2.12). The *Kumārasaṃbhava* also reminds us that *havyam* and *bhogya* (result) are the same. That one is the eternal knower and the consumer (*Kumārasaṃbhava* 2.15). Kālidāsa also agrees with the aphorism of *Upaniṣad*-s like *Brahmavidbrahmaivabhavati*, similar to Kālidāsa's feelings with Vedānta's thoughts.

In Advaita, those who have attained the ultimate truth (*Brahmasiddhi*) never return to the previous state of life. Śāṅkara does not deny the existence of empirical reality. In *Kumārasaṃbhava*, Kālidāsa reminds us that the beginning of the worship comes from the *Brahman*, whom the *Veda*-s mentioned. It is the only one that is divided into three (*mūrttitraya*). It is generally discussed here as to who is in front of whom. In some places, Hari stands before hara. In another instance, Hara stands before Hari. In another context, *Brahman* is situated in front of Hari and Viṣṇu (*Kumārasaṃbhava* 7.44).

Kālidāsa presents the unique reason for the creation of the

universe in *Raghuvamśa* in a straightforward way. The first thing to do is create the universe, while its existence and destruction must occur in subsequent stages (*Raghuvamśā* 10.16). The poet here reminds us of an essential principle responsible for all three changes in worldly phenomena. *Kumārasaṃbhava* witnesses Kālidāsa's acceptance of *Nirguṇabrahman*, one of Śankara's most significant concepts. The inactive (*nirguṇa*) and formless (*niravayava*) self is the root cause of the universe, where qualities like *sattva*, *raja*, and *tama* combine to create diversified resources (*Kumārasaṃbhava* 2.4). Paying homage to this unique idol of diversity, Kālidāsa highlights the greatness of the Vedic tradition there.

Having accepted the empirical reality, Śankara has adopted precise methods to establish the existence of worldly phenomena. Kālidāsa also makes it clear that no one can accurately determine your (Śiva) greatness, even with verbal testimony and inference, and the only means of recognising your validity are the precepts of the maxim and the conjecture (*Raghuvamśā* 10.28). The poet here recalls the unique place given to the verbal testimony (*śabda*) in the *pramāṇasāstra* to identify the non-quality and formless *Brahman*.

Rāmānuja and Madhvā were among the foremost critics of the Advaita doctrine. They also wrote commentaries on the *Brahmasūtra*, the *Upaniṣad*-s, and the *Bhagavadgītā* and stated that *Saguṇabrahma* (Brahman with quality) is the fundamental principle of the universe. Śankara interpreted the aphorism *ekamevādvītiyam* as *Brahman*, which is one and unique. Rāmānuja, who interpreted the same verse in *Śrībhāṣya*, explained that the universe's properties are unique. Rāmānuja, the devotee of Viṣṇu, places the Divine God in Brahman's place. He explains that *citacitviśiṣṭaśvara* is the ultimate cause of the universe. Madhvā, the chief exponent of the dualist philosopher of ancient India, explains in his commentary that the Lord of all things in nature is *Brahman* with all-knowing qualities. There are five kinds of reality in everything. They are God and the living entities, God and the material objects, the living entities and the material objects, the one living entity and the other living entity, the material objects and the other material objects. The world is a combination of whole things. Just as *Brahman* is real, so is the nature of the five senses. This diversity is due to the diversity and diversity in nature.

Kālidāsa, who dealt with the royal and court experiences of ancient India from the perspective of a historian, dealt with the characters like *Brahma*, *Viṣṇu*, *Śiva*, Daśaratha, and Rāma mentioned in the *Veda*-s and *Purāṇa*-s without harming their divine nature. Kālidāsa's Praise of *Viṣṇu* in the tenth canto of *Raghuvamśa* is similar to Ramanuja's remembrance of *Viṣṇu*, who adopted the devotional path. Kālidāsa reveals how the ocean's jewels are like the sunrise; in the same way, your activities, different from the usual, are full of Praise (*Raghuvamśa* 10.30).

Kālidāsa's devotional discourses converse so much with Rāmānuja's, who argued that *karma* and *bhakti* are the sources of knowledge. *Viṣṇu* is also seen in the tenth canto of *Raghuvamśa*. The gods were pleased with *Viṣṇu*. It was never a compliment because that Praise was absolute for *Viṣṇu* (*Raghuvamśa* 10.33).

The tenth canto of *Raghuvamśa* shares a definite position that explains the role of *Brahman* in the creation of the universe. Wisdom is the fruit of four *puruṣārthā*-s. Different phenomena occur in nature according to the variations of the four *yugā*-s. The combination of the four *varṇā*-s (*cāturvarṇyā*) is the reason for the diversity in the universe. All the worldly phenomena emanate from the four-faced *Brahman* (*Raghuvamśa* 10.22). Kālidāsa supports the great position given to *Saguṇabrahman* by Viśiṣṭādvaita of Rāmānuja and Dvaita of Madhvā in creation.

In *Raghuvamśa*, Kālidāsa asks, "Who can know the true nature of the one who is not born, who takes birth, who has no desire, who destroys his enemies, who is asleep and who is awake (*Raghuvamśa* 10.24). The real devotee of Kālidāsa based on the philosophy of *Viṣṇu* can be seen here. The *Kumārasaṃbhava* focuses on the unique nature of the immortal and magical creator. It describes you as also a father. That is what God is. Everyone else sees you as a part of it. It is the same with the *Vedasā* (*Kumārasaṃbhava* 2.14).

In *Abhiñānaśākuntala*, Kālidāsa presents the creator in a very different way. It is the first creation of the creator. As fate would have it, the one who brought the *Havis*, the one who performed the *homa*, the one who spent time with the two (sun and moon), the one who is heard in the universe, and who is said to be the cause of all phenomena, is the one who is the soul of all things

(*Abhiñānaśākuntala* 1.1). Kālidāsa begins the play by wishing the audience the ultimate prosperity of self-reliance. Kālidāsa also explains in the *Vikramorvaśīya* that a single force controls the material universe. The same power (*śakti*) that the mokṣa seeks is referred to as a form of *Īśvara* (Śiva), the *Brahman*, the universal and the Vedānta, sought by the Rāmānuja and Madhvā (*Vikramorvaśīyam*. 1.1). Kālidāsa hopes that his steadfast devotion to the single power (*antaryāmi*), the embodiment of *mokṣa*, will give him *nīśreyasa*.

The love enshrined in devotion can be seen in *Mālavikāgnimitra*. He wears clothes made of leather to gain wealth for his devotees. Though he shares half his body with his wife, he lives like an obsessed yogi. The Lord, who ruled the whole world with eight bodies, was never affected by pride (*Mālavikāgnimitra* 1.1). The *Bharatavākhyā* in *Abhiñānaśākuntala* is shared to the rebirth less thought. The king can rule the kingdom. The *Saraswati* mentioned in the *śruti*-s is worshipped. The sincere prayer moves devotees that the powerful and self-righteous *Nīllohita* should destroy his reincarnation (*Abhiñānaśākuntala* 7.35).

Śankara, who harmonised the emotional aspects of human culture with practical reality, explained that the spiritual reality is the non-dual *Brahman*. Rāmānuja, the founder of Viśiṣṭādvaita, clarified that valid means like perception, inference, and so on cannot explain the *Nirguṇabrahman* of Śankara. His concept of *Brahman* is different. He described the ultimate reality as *Īśvara* (*Viṣṇu*), endowed with knowledge, kindness, bliss and goodness. Madhvā's *Brahman* is an independent power where spirituality and the material world are the realities that depend on *Brahman*. He added that God creates all the universe's manifestations known by the different names of *Viṣṇu*, *Hari* and *Bhagāvan*.

Devotional worship is a speciality of Kālidāsa literature. He depicts the juxtaposition of Śiva and Pārvati embodied in the first verse of *Raghuvamśā*, which illustrates *ardhanārīśvara* concepts in early Hindu traditions as a journey to discover the true meaning of words. Kālidāsa says that just as the waters of the Ganges flow into the ocean, so do the paths of righteousness, which are divided in different ways among the *āgama*-s, flow into you (*Viṣṇu*) (*Raghuvamśā* 10.26).

The poets and thinkers of ancient India were skilful in poetically presenting the undercurrents of worldly experience. Kālidāsa, who gave simple and beautiful poetry to his fellow citizens, was a *Krāntadarśī* who integrated the thought processes inherent in Indian philosophy. Kālidāsa's quest for a visible power beyond the concept of God leads his followers to the non-dualistic Kālidāsa. The innovation of Vedic rituals was a speciality of medieval India. The decline of the Buddhist and Jain sects was the main reason for the changes in the field of knowledge. The approach that gave impetus to the change in Vedic culture was adopted by commentators such as Śankara, Rāmānuja and Madhvā in their interpretations of texts such as the *Brahmasūtra*, the *Upaṇiṣad*-s and the *Bhagavadgītā*. Both Viśiṣṭādvaita and Dvaita have accepted Vedānta as an expression of devotion and a philosophical reinterpretation of the Vedic tradition. (Damodaran K, 2015. 336) Vedic and Tantric concepts are aligned in several places in Kālidāsa's works. Kālidāsa contributed to Indian culture as an utterly independent vision either when Vedic philosophy was imprinted in different systems or much before that. Thus, Kālidāsa, who went beyond the poet to the philosopher, was a fellow-doer who embodied the Vedānta thoughts in poetry.

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The Transformative Power of Yogic Meditation: Insights from the Isha Upanishad

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Abstract

The Isha Upanishad, an ancient scripture within Hindu philosophy, serves as a reservoir of profound insights into yogic meditation. This research paper delves into the enduring relevance of yogic meditation as expounded in the Isha Upanishad. It explores the philosophical underpinnings, practical techniques, the role of the guru, and the contemporary significance of these teachings. The Upanishad's philosophical foundation revolves around the concepts of 'Isha' (the divine), karma, and dharma, emphasizing the unity of all existence. Practical techniques include breath control (pranayama), inner exploration (Antar-Yatra), and chanting 'Om.' The guru, a central figure, imparts knowledge, initiates disciples, and provides moral guidance. In today's fast-paced world, these teachings offer stress reduction, holistic health, and an avenue to integrate spirituality into daily life. They also address modern challenges and contribute to the global interest in meditation. The Isha Upanishad continues to guide seekers on a transformative journey towards self-realization and inner peace.

Keywords: Yogic Meditation, Isha Upanishad, Philosophy, Guru, Contemporary Relevance, Pranayama, Self-realization.

I. Introduction

Meditation holds a significant place in the realm of human spirituality and well-being. Cultures and civilizations across the globe have been practising it for millennia. Among the various forms of meditation, Yogic meditation, as elucidated in the Isha Upanishad, stands as a profound and timeless guide to the inner realms of consciousness and self-realization. The Isha Upanishad, a revered text in Hindu philosophy and a part of the Yajur Veda offers a

unique perspective on meditation techniques and spiritual wisdom.

This research paper embarks on a comprehensive exploration of yogic meditation within the Isha Upanishad. It delves into the philosophical underpinnings, the practical dimensions, and the enduring relevance of these teachings. By examining this ancient scripture and its commentary from renowned scholars, we aim to illuminate the transformative potential of yogic meditation as presented in the Isha Upanishad.

As we journey into this exploration, we will uncover the essential concepts of the Isha Upanishad, including the omnipresent divine consciousness, the interplay of karma and dharma, and the role of the guru. Moreover, we will dissect the practical techniques employed in this form of meditation, such as pranayama, the inner journey (Antar-Yatra), and the sacred chanting of Om. By doing so, we will gain a deeper understanding of how the Isha Upanishad offers a holistic approach to meditation, one that seamlessly integrates with daily life, ethical conduct, and the pursuit of self-realization.

In the contemporary world, where the pace of life is often frenetic and individuals seek solace and inner peace, the teachings of the Isha Upanishad continue to hold relevance. They provide a timeless roadmap for those who seek to harmonize their inner and outer worlds, fostering a sense of interconnectedness with the cosmos. With this paper, we aim to bring to light the profound wisdom contained within the Isha Upanishad, revealing how its teachings remain a beacon of guidance for seekers in their quest for spiritual growth and well-being.

II. Philosophical Underpinnings

The Isha Upanishad, a foundational scripture in the Vedantic tradition, is a repository of profound philosophical insights that underpin the practice of Yogic meditation. These philosophical underpinnings provide the framework for understanding the purpose and significance of meditation within the context of the Isha Upanishad.

The Concept of Isha (The Divine):

At the heart of the Isha Upanishad lies the concept of 'Isha' or the divine. Isha represents the all-pervading, omnipotent, and transcendent reality that encompasses all of existence. This divine entity is immanent in every aspect of the universe, including

ourselves. The realization of this divine presence forms the core of Yogic meditation, as it leads to an understanding of the interconnectedness of all living beings.

Karma and Dharma:

The Upanishad emphasizes the interplay of karma (action) and dharma (duty). It suggests that individuals are bound by the consequences of their actions (karma) and that it is essential to act according to one's prescribed duty (dharma). Yogic meditation, as described in the Isha Upanishad, is not a means of escaping one's responsibilities but a practice that can be seamlessly integrated into daily life. It underscores that ethical and righteous actions are necessary for spiritual growth.

Unity of All Existence:

The Isha Upanishad asserts that the divine is present in every aspect of creation, and the apparent duality between the individual and the divine is an illusion. This philosophical underpinning aligns with the Advaita Vedanta tradition, which emphasizes the non-dual nature of reality. Yogic meditation aims to dissolve the illusion of separateness, allowing the practitioner to recognise their inherent unity with the divine and all living beings.

Transcendence and Immanence:

The Upanishad presents a balanced view of the divine, emphasizing both its transcendental and immanent aspects. While the divine is beyond the material world and transcends it, it is also immanent in all aspects of creation. Yogic meditation seeks to help individuals transcend their limited understanding of the self and realize the omnipresence of the divine within and around them.

These philosophical underpinnings serve as the foundation for the practice of yogic meditation in the Isha Upanishad. They inspire seekers to recognize the divinity within themselves, harmonize their actions with their inherent duties, and ultimately transcend the duality of existence, leading to a state of spiritual realization. By understanding these core concepts, practitioners can approach Yogic Meditation with a deeper appreciation of its underlying philosophy and, through dedicated practice, move closer to the realization of the divine as described in the Isha Upanishad.

III. Yogic Techniques In The Isha Upanishad

The Isha Upanishad offers a rich tapestry of yogic techniques

designed to guide practitioners on their journey of self-realization and spiritual enlightenment. These techniques are integral to the practice of yogic meditation within the context of the Upanishad:

Control of Breath (Pranayama):

Pranayama, the regulation and control of breath, is a fundamental component of yogic meditation as described in the Isha Upanishad. Controlled and conscious breathing is considered essential for calming the mind and directing one's awareness inward. The Upanishad instructs practitioners on the importance of mastering pranayama to attain mental stability and inner clarity.

Inner Journey (Antar-Yatra):

The Isha Upanishad introduces the concept of Antar-yatra, which translates to the inner journey. This concept emphasizes the exploration of one's inner self and the transcending of the external world and the ego. Practitioners are encouraged to turn their attention inward, to delve into their consciousness, and to realize their true nature beyond the physical and material dimensions of existence.

Chanting of Om (Aum):

The sacred syllable "Om," often referred to as "Aum," is considered a potent vibrational sound that resonates with cosmic energy. The Isha Upanishad prescribes the chanting of Om as a means to connect with the universal sound, align with the divine, and elevate one's consciousness. The vibrational quality of Om is believed to have the power to harmonize the mind and lead to higher states of awareness.

Meditation on the Divine (Isha):

Central to Yogic Meditation in the Isha Upanishad is a meditation on the concept of 'Isha'—the omnipresent divine consciousness. Practitioners are encouraged to meditate on the divine, as it exists both within and beyond themselves. This meditation serves as a means to dissolve the illusion of separation and to realize the unity of all existence.

Integration of Asanas (Physical Postures):

Although the Isha Upanishad primarily emphasizes the inner dimensions of meditation, it does not neglect the physical aspect of yoga. The integration of yogic asanas, or physical postures, is seen as a means to prepare the body and mind for meditation. These asanas aid in enhancing physical health and promoting comfort during

prolonged meditation sessions.

These Yogic Meditation techniques, as elucidated in the Isha Upanishad, are designed to facilitate the practitioner's journey towards self-realization, inner peace, and spiritual growth. Through the mastery of pranayama, the exploration of the inner self, the chanting of Om, and meditation on the divine, individuals can achieve a heightened state of consciousness and a deeper connection with the universal essence. These techniques offer a practical roadmap for seekers who aspire to unite the physical, mental, and spiritual dimensions of their being in the pursuit of enlightenment.

IV. The Role Of The Guru

The Role of the Guru in Yogic Meditation, as per the Isha Upanishad:

The Isha Upanishad places significant emphasis on the role of the guru or spiritual teacher in guiding practitioners on their path of yogic meditation and spiritual realization. The guru serves as a beacon of wisdom, a source of guidance, and an initiator into the deeper realms of meditation. The following points highlight the role of the guru as described in the Isha Upanishad:

Transmitter of Knowledge:

The guru, in the context of the Isha Upanishad, is the transmitter of sacred knowledge. This knowledge is not merely theoretical or intellectual; it is experiential and transformative. The guru imparts teachings that lead to direct spiritual experiences, enabling the practitioner to understand the divine and the self at a profound level.

Initiator into Meditation:

The guru plays a pivotal role in initiating the disciple into the practice of yogic meditation. This initiation is a sacred and symbolic ceremony where the guru imparts mantras, meditation techniques, and an understanding of the inner journey. The guru's guidance is essential for a practitioner to embark on their meditation journey with the right knowledge and intent.

Moral and Ethical Guidance:

Beyond the practical aspects of meditation, the guru also serves as a moral and ethical guide. The Isha Upanishad underscores the importance of righteous action (dharma) and ethical conduct. The guru not only imparts knowledge of meditation but also guides how to lead a life aligned with the principles of dharma.

Remover of Ignorance:

The guru is often referred to as a remover of ignorance. In the context of the Isha Upanishad, ignorance refers to the lack of self-awareness and the misunderstanding of one's true nature. The guru's role is to dispel this ignorance by imparting knowledge and wisdom, enabling the practitioner to realize their divinity and the interconnectedness of all life.

Personalized Guidance:

The relationship between a guru and a disciple is deeply personal. The guru tailors their guidance to the individual needs and progress of the disciple. They provide support, encouragement, and corrections when necessary, ensuring that the practitioner advances on their spiritual journey.

Meditation Companion:

In some interpretations, the guru is seen as a meditation companion, guiding the disciple through the inner landscapes of consciousness. The guru's presence during meditation is believed to enhance the practitioner's focus, devotion, and connection to the divine.

The role of the guru in Yogic meditation, as outlined in the Isha Upanishad, is one of profound significance. The guru serves as a spiritual mentor who not only imparts knowledge but also initiates, guides, and supports the practitioner on their path to self-realization and spiritual awakening. The relationship between guru and disciple is marked by trust and devotion. A shared commitment to spiritual growth makes it a cornerstone of the meditation practice within this Upanishad.

V. Contemporary Relevance

The teachings of Yogic Meditation as expounded in the Isha Upanishad continue to hold contemporary relevance in a world marked by fast-paced living, stress, and a search for meaning and inner peace. The following points highlight the enduring significance of these teachings in the modern era:

Stress Reduction and Mental well-being:

In today's fast-paced and often stressful world, Yogic meditation, as outlined in the Isha Upanishad, offers practical techniques for stress reduction and mental well-being. Controlled breathing, inner journey, and meditation on the divine can help individuals manage

anxiety, improve mental clarity, and attain a state of inner calm.

Physical Health Benefits:

The integration of yogic meditation with physical postures (asanas) provides holistic benefits for physical health. These practices can enhance flexibility, strength, and overall well-being. In a time when sedentary lifestyles and health issues are prevalent, these techniques offer a balanced approach to physical fitness.

Integration with Daily Life:

The Isha Upanishad's teachings on yogic meditation emphasize the integration of spiritual practices with everyday life. This is particularly relevant in the modern world, where individuals seek a balance between their spiritual aspirations and their professional and personal responsibilities. The Upanishad's teachings inspire individuals to live in alignment with their duty (dharma) and ethical conduct while pursuing spiritual growth.

Universal Principles of Interconnectedness:

The Upanishad's philosophy of interconnectedness and unity of all existence is highly relevant in addressing contemporary global challenges. It fosters a sense of harmony and interconnectedness among individuals, encouraging empathy and compassion. In an increasingly interconnected world, these principles promote understanding and cooperation.

Self-Realization and Personal Growth:

Yogic meditation, as described in the Isha Upanishad, provides a pathway to self-realization and personal growth. In an age where people are exploring their inner selves and seeking a deeper understanding of their purpose, these techniques offer a profound method for self-discovery and personal transformation.

Coping with Modern Challenges:

The Isha Upanishad's teachings on meditation and spirituality equip individuals with tools to cope with modern challenges, such as the pressures of technology, information overload, and the demands of urban living. It offers a refuge for those seeking solace and inner peace in the face of external pressures.

Global Interest in Yoga and Meditation:

The global interest in yoga and meditation has grown significantly in recent years. The teachings of the Isha Upanishad contribute to this worldwide interest by providing an authentic and time-tested

approach to meditation. Many individuals, irrespective of their cultural or religious backgrounds, are drawn to these practices as a means of enhancing their mental, physical, and spiritual well-being.

In conclusion, the teachings of yogic meditation within the Isha Upanishad offer profound and timeless guidance for individuals seeking a balanced and holistic approach to life in the modern era. The relevance of these teachings lies in their capacity to address the pressing challenges of contemporary life while providing a framework for inner growth, spiritual realization, and a deeper connection to the universal essence. As people continue to seek a sense of purpose, balance, and well-being, the wisdom of the Isha Upanishad remains a source of inspiration and practical guidance.

VI. Conclusion

The teachings of Yogic Meditation in the Isha Upanishad are a timeless source of wisdom and guidance for individuals seeking inner peace, spiritual realization, and a deeper connection to the universal consciousness. As we have explored in this research paper, the Isha Upanishad offers profound insights into the philosophical underpinnings, practical techniques, the role of the guru, and the contemporary relevance of Yogic meditation.

The Upanishad's philosophical underpinnings, rooted in the concepts of the omnipresent divine (Isha), the interplay of karma and dharma, and the unity of all existence, provide a foundation for the practice of meditation. These philosophical principles serve as a framework for understanding the purpose of yogic meditation and its role in harmonizing individual lives with the greater cosmos.

The practical techniques outlined in the Isha Upanishad, including pranayama, the inner journey (Antar-Yatra), the chanting of Om, and meditation on the divine, offer a systematic approach to self-realization. These techniques provide a means for individuals to attain mental clarity, emotional balance, and spiritual awakening.

The role of the guru, as emphasized in the Upanishad, highlights the importance of spiritual guidance and the personalized mentorship required on the path of meditation. The guru imparts knowledge, initiates disciples into meditation, and offers moral and ethical guidance, ensuring that the practitioner progresses with the right intent and understanding.

In the contemporary world, where individuals grapple with stress,

distractions, and the quest for meaning, the teachings of the Isha Upanishad maintain their relevance. These teachings offer practical tools for stress reduction, mental well-being, physical health, and the integration of spiritual practices into daily life. Furthermore, the Upanishad's philosophy of interconnectedness and unity serves as a timely reminder of the need for global harmony and cooperation.

The global interest in yoga and meditation, as well as the pursuit of inner growth and self-realization, continues to draw individuals to the wisdom contained within the Isha Upanishad. It provides a balanced and holistic approach to addressing the challenges of contemporary life while facilitating a deeper understanding of the self and the cosmos.

In conclusion, the Isha Upanishad's teachings on yogic meditation offer a profound and enduring guide to spiritual growth and well-being. These teachings have the power to illuminate the path to self-realization and inner peace, making them relevant and indispensable in our complex and ever-evolving world. As seekers continue their quest for meaning and connection, the Isha Upanishad remains a timeless source of inspiration and guidance on the journey of self-discovery and spiritual awakening.

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Sanskrit: The Language of Innovation in Ancient Indian Knowledge Systems.

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Abstract

Sanskrit, often regarded as the crown jewel of ancient Indian languages, stands as a testament to the profound intellectual heritage of the Indian subcontinent. Beyond its role as a linguistic medium, Sanskrit has been an indispensable tool for the dissemination and preservation of knowledge across millennia. This research article embarks on a compelling journey to explore the multifaceted significance of Sanskrit in the ancient Indian knowledge systems. As we delve into its historical, cultural, and scholarly dimensions, we uncover the pivotal role Sanskrit played in shaping and sustaining a thriving ecosystem of innovation, learning, and wisdom in the Indian subcontinent. In an age where modern science and technology often overshadow the wisdom of the past, this study aims to rekindle appreciation for the enduring legacy of Sanskrit and its profound impact on the evolution of human knowledge.

Keywords: Sanskrit, Linguistic Marvel, Knowledge Ecosystem, Cultural Unity, Modern Relevance

Introduction

Sanskrit, often revered as the mother of all languages, emerges as a linguistic marvel that transcends the boundaries of time and culture. Its origins, shrouded in antiquity, stand as a testament to the linguistic genius of ancient India, offering a window into the intricacies of human communication and expression. In this exploration of Sanskrit as a linguistic marvel, we embark on a journey to unravel the linguistic richness and complexity that define this ancient language. From its profound phonetics to its intricate

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grammar, Sanskrit not only serves as a linguistic treasure but also as a key to unlocking the vast reservoirs of knowledge enshrined in its verses. This linguistic pilgrimage invites us to delve into the very essence of Sanskrit, deciphering the code of a language that has withstood the test of time and continues to inspire scholars, linguists, and enthusiasts alike, transcending the boundaries of geography and era.

Tracing the Origins of Sanskrit

The origins of Sanskrit, the ancient and illustrious language of India, are a subject of both fascination and scholarly inquiry. In the quest to understand the genesis of this linguistic marvel, we venture into a realm that spans millennia, delving into the rich tapestry of history and culture that contributed to the birth of Sanskrit.

1. Vedic Roots

The origins of Sanskrit can be traced back to the ancient Vedic period, which is believed to have begun around 1500 BCE. During this time, a collection of sacred hymns known as the Vedas was composed and orally transmitted by the priestly class. Sanskrit, in its nascent form, served as the medium for recording and preserving these sacred texts. The Rigveda, the oldest of the Vedas, provides invaluable linguistic and historical insights into the early development of Sanskrit.

2. Paninian Grammar

To understand the origins of Sanskrit, one must also acknowledge the monumental contribution of Panini, an ancient Indian grammarian who lived around the 4th century BCE. Panini's "Ashtadhyayi" is considered one of the earliest systematic grammatical treatises ever written. His work not only standardized the language but also laid the foundations for the complex grammatical structure that became a hallmark of Sanskrit.

3. Aryan Migration Theory

Linguists and historians have debated the origins of Sanskrit in the context of the Aryan migration theory. This theory posits that the Indo-Aryans, who spoke an early form of Sanskrit, migrated into the Indian subcontinent from Central Asia, bringing their language

and culture with them. While this theory has faced scrutiny and revision over the years, it continues to be an essential element in the study of Sanskrit's origins.

4. Influence of Prakrit Languages

Sanskrit did not exist in isolation but was influenced by the Prakrit languages of the Indian subcontinent. These regional languages played a significant role in shaping Sanskrit's vocabulary and phonetics, adding layers of complexity to its linguistic heritage.

5. Evolution and Sanskritization

Over centuries, Sanskrit evolved and underwent a process of refinement known as "Sanskritization." This involved simplifying complex grammatical structures and making the language more accessible for everyday communication, while retaining its classical form for literature and scholarly pursuits.

In tracing the origins of Sanskrit, we embark on a journey through the annals of time, unravelling the linguistic and cultural threads that have woven together to create a language of unparalleled beauty and depth. The study of Sanskrit's origins not only sheds light on the historical development of the language but also offers a gateway to understanding the intellectual, spiritual, and cultural heritage of ancient India. It is a testament to the enduring legacy of Sanskrit that continues to captivate and inspire scholars and enthusiasts around the world.

The Structure and Phonetics of Sanskrit

The structure and phonetics of Sanskrit are integral to its identity as a linguistic marvel. Employing the Devanagari script, Sanskrit's written form embodies an aesthetic elegance while its phonetics offer precision and beauty, encompassing a wide range of sounds and distinguishing features. The language's complex morphology, governed by strict rules, allows for precise expression and subtle meaning distinctions. Panini's "Ashtadhyayi" is a cornerstone, providing a highly structured framework for understanding Sanskrit, from its sounds and grammar to its systematic organization. Overall, Sanskrit's structure and phonetics contribute to its reputation as a sophisticated and aesthetically pleasing language, reflecting the

profound linguistic and intellectual achievements of ancient India.

The Knowledge Ecosystem of Ancient India

Ancient Indian intellectual traditions refer to the rich and multifaceted systems of thought, knowledge, and scholarship that flourished in the Indian subcontinent over thousands of years. These traditions formed the foundation of India's intellectual and cultural heritage and significantly contributed to the global development of knowledge. Several key aspects characterize these ancient Indian intellectual traditions.

1. Philosophy and Metaphysics

India gave birth to a multitude of philosophical systems, including Vedanta, Nyaya, Samkhya, Yoga, and Buddhism. These systems explored fundamental questions about the nature of reality, the self, and the universe, offering diverse perspectives and insights into the human condition.

2. Spiritual and Religious Texts

Ancient Indian traditions produced a vast corpus of spiritual and religious texts, such as the Vedas, Upanishads, Bhagavad Gita, and Puranas. These texts encompassed sacred hymns, scriptures, and narratives that explored the relationship between humans and the divine, ethics, and the path to spiritual realization.

3. Science and Mathematics

Ancient Indian intellectual traditions made significant contributions to science and mathematics. The works of mathematicians like Aryabhata and Brahmagupta advanced knowledge in areas such as arithmetic, algebra, and trigonometry. Additionally, India's contributions to astronomy, as exemplified by the accurate calculation of planetary positions and the development of the decimal numeral system, have had a lasting impact on global scientific thought.

4. Medicine and Ayurveda

Ayurveda, the ancient system of Indian medicine, emphasized holistic approaches to health and well-being. Texts like the Charaka Samhita and Sushruta Samhita laid the foundation for medical knowledge in India and influenced medical practices in other parts of the world.

5. Arts and Literature

Ancient Indian traditions produced a rich tapestry of literary works, encompassing epics like the Mahabharata and Ramayana, classical Sanskrit literature, and regional vernacular literature. These texts explored themes of morality, ethics, politics, and the human condition, leaving a profound mark on world literature.

6. Educational Systems

The Gurukul system of education was a prominent feature of ancient Indian intellectual traditions. Students lived and learned under the guidance of a guru (teacher) and received a comprehensive education that included not only academic subjects but also ethics, values, and life skills.

7. Multidisciplinary Approach

One distinctive feature of ancient Indian intellectual traditions was their multidisciplinary nature. Scholars often engaged in a wide range of intellectual pursuits, blending philosophy, science, spirituality, and the arts to gain a holistic understanding of the world.

These intellectual traditions were not isolated but were deeply interconnected, allowing for a cross-fertilization of ideas and knowledge. They fostered a culture of inquiry, debate, and scholarship that left a lasting legacy on Indian society and continues to influence contemporary Indian thought and culture. Moreover, these traditions contributed to the global exchange of ideas, enriching the world's intellectual heritage.

Innovation and Science in Ancient India

Innovation and Science in Ancient India refer to the remarkable contributions and advancements made by the civilizations of the Indian subcontinent in the fields of science, mathematics, and technology during ancient times. These innovations played a crucial role in shaping not only India's intellectual heritage but also had a lasting impact on the global development of knowledge. Here are key aspects of innovation and science in ancient India:

1. Mathematics and Astronomy

Ancient India was home to pioneering mathematicians and astronomers. Notable figures like Aryabhata and Brahmagupta made significant contributions to number theory, algebra, and geometry. They introduced concepts such as zero, the decimal numeral system,

and trigonometry. The Aryabhatiya, authored by Aryabhata, remains a foundational text in Indian mathematics and astronomy.

2. Astronomical Observations

Ancient Indian astronomers made precise observations of celestial phenomena. They accurately calculated planetary positions and eclipses, contributing to the development of astronomy. The Surya Siddhanta, an ancient Indian astronomical treatise, contains detailed calculations related to the solar system.

3. Medicine and Ayurveda

Ayurveda, the ancient Indian system of medicine, emphasized holistic approaches to health and healing. Texts like the Charaka Samhita and Sushruta Samhita provided comprehensive knowledge about anatomy, surgery, and herbal remedies. These texts laid the foundation for medical practices in India and beyond.

4. Technological Advancements

Ancient Indian civilizations were known for their technological innovations. They developed advanced techniques in metallurgy, including the production of high-quality steel, which was highly sought after in trade. Additionally, India made early advancements in water management, with intricate systems of irrigation and water storage.

5. Innovation in Architecture and Engineering

India's architectural marvels, such as the ancient temples and caves, demonstrated innovative engineering techniques. The use of intricate and precise designs, including the use of the "Shikhara" or tower, showcased advanced architectural skills. The construction of stepwells, like the Rani ki Vav, demonstrated expertise in civil engineering.

The innovations and scientific achievements of ancient India were not only remarkable in their own right but also had a lasting impact on the development of knowledge worldwide. They laid the foundation for many subsequent advancements in various fields and exemplified India's historical role as a center of intellectual and scientific inquiry.

Sanskrit as a Unifying Language

Sanskrit, often referred to as a unifying language, played a

pivotal role in fostering cultural and linguistic unity in the Indian subcontinent. Its significance in this regard can be understood through several key aspects:

1. Linguistic Homogeneity

While the Indian subcontinent is incredibly diverse linguistically, with hundreds of languages and dialects, Sanskrit served as a common linguistic thread that united people across regions. It provided a standardized language for communication, especially among scholars, religious leaders, and intellectuals. This linguistic homogeneity facilitated the exchange of ideas and knowledge among diverse communities.

2. Pan-Indian Influence

Sanskrit's influence extended beyond its original heartland in the northern part of the Indian subcontinent. It became a prestigious language of learning and scholarship that attracted scholars from various regions. This pan-Indian influence helped in disseminating not only religious and philosophical knowledge but also scientific and mathematical advancements across the subcontinent.

3. Cultural and Artistic Expressions

Classical Sanskrit was also the language of classical Indian arts, including dance, music, and drama. This cultural aspect further solidified Sanskrit's role in unifying various artistic traditions and promoting a shared cultural identity.

In essence, Sanskrit's status as a unifying language in the Indian subcontinent lies in its ability to transcend regional linguistic diversity and serve as a common platform for the exchange of ideas, culture, religion, and knowledge. It helped forge a sense of shared identity and unity among the diverse peoples of India while enriching the subcontinent's cultural and intellectual tapestry. Even today, Sanskrit continues to hold a special place in India's linguistic and cultural landscape.

Sanskrit's Influence on Modern Knowledge

Sanskrit's influence on modern knowledge is profound and far-reaching. While it is an ancient language, its impact on contemporary fields of study and areas of knowledge remains significant. Here are some examples of how Sanskrit has influenced modern knowledge:

1. Mathematics and Logic

Sanskrit texts, particularly those related to mathematics and logic, have influenced modern mathematical thought. For example, ancient Indian mathematicians made significant contributions to number theory, algebra, and trigonometry, and their works continue to be studied and referenced by mathematicians globally. Additionally, Sanskrit's logical reasoning and epistemological discussions have had an impact on contemporary philosophy and logic.

2. Yoga and Wellness

Yoga, which has its roots in ancient Sanskrit texts like the Yoga Sutras of Patanjali, has gained immense popularity globally as a system of physical, mental, and spiritual well-being. Yoga practices, including postures (asanas) and meditation techniques, have been embraced by millions for their physical and mental health benefits.

3. Environmental Science and Sustainability

Ancient Indian texts, such as the Vedas, contain ecological wisdom and insights into sustainable living. Concepts like “Vasudhaiva Kutumbakam” (the world is one family) have relevance in contemporary discussions on environmental ethics and sustainability.

Sanskrit's influence on modern knowledge extends beyond these examples, touching on fields as diverse as linguistics, philosophy, mathematics, medicine, and more. It exemplifies the enduring legacy of Sanskrit as a language that continues to inspire, inform, and contribute to the advancement of human understanding in various domains.

Sanskrit's Impact on Contemporary Indian Languages

Sanskrit's impact on contemporary Indian languages is profound, as it has served as both a source of inspiration and a linguistic foundation for many modern Indian languages. Vocabulary, grammar, and literary styles have all been influenced by Sanskrit. For example, Hindi, one of the most widely spoken languages in India, derives a substantial portion of its vocabulary and grammatical structures from Sanskrit. Similarly, other North Indian languages like Bengali, Marathi, and Gujarati have Sanskrit loanwords and grammatical elements. Even South Indian languages such as Telugu, Kannada, and Malayalam have been influenced by Sanskrit in their

vocabulary and script. This influence extends beyond language and into literature, with many modern Indian poets and authors drawing upon Sanskrit classics for themes, metaphors, and literary techniques. Sanskrit's enduring impact continues to shape the linguistic and literary landscape of contemporary India, uniting the nation's diverse linguistic traditions.

Sanskrit in Modern Scientific Terminology

Sanskrit, the ancient language of India, has found a place in modern scientific terminology due to its precision and descriptive capabilities. Many scientific terms and concepts are translated into Sanskrit, often in a way that retains their original meaning and clarity. For instance, "physics" is translated as "Bhautika Shastra," where "Bhautika" refers to the physical world. Similarly, "chemistry" becomes "Rasayanashastra," with "Rasayana" denoting chemical processes. Sanskrit also lends itself to the naming of new discoveries; for instance, "computer" is termed "Ganak Yantra," where "Ganak" means calculation and "Yantra" refers to a machine. This incorporation of Sanskrit into modern scientific terminology not only preserves the language but also underscores its adaptability and enduring relevance in communicating complex ideas in the contemporary world.

Challenges and Future Prospects

Challenges and future prospects in the realm of Sanskrit studies present a dynamic landscape. While there is a growing global interest in Sanskrit's cultural and intellectual heritage, challenges persist. One major challenge is the preservation of Sanskrit manuscripts and texts, many of which remain in fragile condition. Additionally, there is a need for increased funding and institutional support for Sanskrit education and research. The dwindling number of proficient Sanskrit scholars also poses a challenge. However, the future holds promise as technology aids in digitizing and preserving Sanskrit texts, making them more accessible. Moreover, initiatives aimed at promoting Sanskrit education and research are on the rise, both in India and abroad. As Sanskrit continues to inspire scholars, linguists, and enthusiasts, its future prospects include a resurgence in scholarship, cross-cultural exchange, and the preservation of a

timeless cultural treasure.

Conclusion

Sanskrit, often regarded as the crown jewel of ancient Indian languages, embodies a rich and enduring legacy that transcends time and culture. This research journey has illuminated Sanskrit's role as the language of innovation in ancient Indian knowledge systems, revealing its profound influence on diverse fields of study. From its linguistic marvel to its pivotal role in shaping cultural and intellectual unity, Sanskrit has left an indelible mark on the Indian subcontinent and the world.

As we navigate the challenges of preserving Sanskrit's heritage and nurturing its continued growth, the future holds promise. Digitization, increased institutional support, and global interest are ushering in a new era of Sanskrit studies. This timeless language, with its intricate structure and rich tradition, continues to bridge the gap between ancient wisdom and contemporary knowledge, offering insights that resonate across disciplines and borders. Sanskrit's enduring influence on modern knowledge and its role as a unifying force in India's linguistic and cultural diversity remain testaments to its timeless relevance.

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The Role of Vedānta as a Mediator between Science and Religion

Dr. Abdulla Sha R.¹, Dr. Midhun P.,²

Abstract

The war between science and religion from ancient times is still going on with almost the same intensity. The cultural quality of a country can be deduced from the development of its philosophies. The prosperity of a nation is attributed to the physics that make external life comfortable. Some thinkers believe that the day when science defends God in a laboratory will be the last day that people need faith. It is being considered how Vedānta fulfills its duty to mediate this conflict of opinion between religion and science.

Introduction

Religion and science are, respectively, experiments on the truth, both manually and spiritually. They both try to find their own truths by going in parallel. The ultimate goal of both is the multifaceted development of human. While science — especially modern science — seeks to bring material pleasures to man on the material level, religion seeks to quench man's spiritual thirst.

But the war between science and religion from ancient times is still going on with almost the same intensity. In the great triumph of science, the question arises as to what is wrong in acknowledging that evil visions and the demand for evidence have become an enlightened thought, but that something beyond all our common sense is evolving. Vedānta philosophy, with all its relevance, goes to the point where some thinkers believe that the day when science

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defends God in a laboratory will be the last day that people need faith. Here it is being considered how Vedānta fulfills its duty to mediate this conflict of opinion between religion and science.

Indian Philosophy and Vedānta

The cultural quality of a country can be deduced from the development of its philosophies. The prosperity of a nation is attributed to the physics that make external life comfortable and the philosophies that make internal life satisfying. Despite its many political, racial and linguistic differences, what sets India apart from other countries is a culture that exists here (which requires a discussion to say 'still exists') that unites us all.

The philosophies we possess, are the result of moving away from the realm of physics and exploring the mysteries of the universe. Since it is based not only on logic but also on experience, the term 'Darśanam' is derived from the Sanskrit root 'Dṛśir' which means 'to see or observe in detail' ('दृशिर् प्रेक्षणे', धातु.1472) to describe philosophies. Since all the philosophies deal with and interpret theology in every way, there is no doubt that the last method, Vedānta philosophy, is the first consideration.

Religions and Vedānta

Dharma – in this context, religion - is the one that explains the purpose of life and helps man to attain material and spiritual enlightenment. Religion, which prescribes the path to healing, is inextricably linked with life. As human beings became different due to cultural differences, so did different religions. Although the costumes are different and the anatomy of man is the same, the rituals are different from country to country, but there are many similarities between the internal religious truths. Or, if there is no similarity, then it must be understood that the ultimate truth is not there. The doctrine of all doctrine, judged by human intellect and culture, is ultimately the same. Everyone is given the freedom to act on the advice they receive.

Practically speaking, Dvaita, Viśiṣṭādvaita and Advaita are the very philosophies of Vedānta itself. Dvaita, Viśiṣṭādvaita and Advaita are the three phases in the concept of God: Saguṇa-sākāra

(Having a form and features), Saṅga-nirākāra (Having a form but no features) and Nirṅga-nirākāra (Formless and featureless). For example, Christianity possessed Saṅga-nirākāra, and Islam, Nirṅga-nirākāra. Hinduism, on the other hand, has adopted these three expressions.

Saṅga-sākāra (Dvaitam) is the imagination of temples, idols, virtues and forms. Saṅga-sākāropāsanā or idolatry is practiced because it is difficult to meditate on something that has not been seen, heard or known. Even though the ground is full of water, the ubiquitous God enters the temples with more vigor, as if a well had to be dug to make it useful, and the milk spread all over the body of the cow can only be obtained by sucking the nipple.

Saṅga-nirākāra (Viśiṣṭādvaita) is a concept that is immaterial but with qualities such as love and kindness. The concept of Nirṅga-nirākāra is immortal and eternal because it is transcendental.

As a child, who is dependent on his parents for everything in his childhood, as he gets older, he will be able to think as a dualist as long as he has a physical imagination, as he begins with a dualistic imagination, turns into a dualistic dualism, and as the realm of empathy expands, he will feel the wonderful fruit of non-dualism.

One is a Dvaitin when he thinks himself the body and the servant of God. He is a Viśiṣṭādvaitin when one realizes himself as Jīva and the essence of God. Advaitin when one thinks himself as the same as God. It is as if the sky is really the same, even though it may look different in different points of views like Ghaṭākāśa and Paṭākāśa.

“देवभावे तु दासोऽहं जीवभावे त्वदंशकः ।

आत्मभावे त्वमेवाहम् इति मे निश्चिता मतिः ॥” (Sūktisudhākara)

This verse of Hanuman expresses the same idea. Jesus Christ preached “our heavenly Father” in two ways. “My Father is greater than me, and I am part of it,” he said. He is also an Advaitin when he says, ‘I and my Father are one.’ According to the paradigm, these three levels were approved by Christ.

Thus a Vedāntin adopts both the aspects of God - Saṅga and Nirṅga. Whether openly acknowledged or not, these theories have had a profound effect on many religions and creeds.

Science and Vedānta

If we ask whether the foundations of religion are being shaken in this great triumph of science, we must say no. One of the reasons for this, is that Vedānta philosophy is so close to science. There is nothing in Vedānta that is incompatible with science and logic.

Vedānta declares that this sensory universe originated from Praṇavam or Omkara. It is, in fact, an extension of what has happened, is happening, and will continue to happen. The rising Omkāra sound dissipated at its rapid pace. Those particles, which were disintegrated into many particles, together became five elements called Pañcabhutas. (The Bible also says that, in the beginning was the Word (Bible: Yoha: 1:1)). The mystery of the Big bang theory was documented long before science discovered it!

According to the mantra “कथमसतः संजायते”, nothing comes out of nothingness. In the sixteenth verse of the second chapter of the Bhagavad Gita, it is pointed out that there is no lack of essence and no reality of essence.

“नासतो विद्यते भावो नाभावो विद्यते सतः ।

उभयोरपि दृष्टोऽन्तस्त्वनयोस्तत्त्वदर्शिभिः ॥” (Bhagavadgita. 2.16)

This is, in fact, the Law of Conservation of Matter.

Inertia is the state between matter and antimatter. Both are energy. Gold and soil, although they may seem different, gold is energy and so is soil. Science theorizes that both are different forms of energy. The same is the theory of relativity of Albert Einstein, that, humans, animals, wood and soil have all expanded from energy.

Energy can be transformed but cannot be destroyed. When deformed, the sum of the energies before and after the change is equal. This is known as the Energy Conservation Act. This is the essence of all the laws of nature. This is also the Vedānta principle that the universe is ‘Vivarta’, the illusory transformation of Brahma.

Science can only accept the fact that everyone has the same experience wherever they look. It is this remarkable principle that inspired the theory of relativity. Relativity is a tendency that is inherent in our thinking without us knowing it. Nothing in the universe deviates from this law. All perceptions of being small, big,

beautiful and ugly are relative.

Conclusion

In the light of the above, many of the theories of the Siddhas who have explored the fundamentals of life are in line with science. Religion is not something that the brain can understand. It must be understood by the heart.

Buddha has said that each of us is a god. Each of us knows everything. We just have to open our minds to listen to our own wisdom. It has been acknowledged by many scientists that there is some order in all natural processes, that the universe does not work automatically, but under certain laws. From all this, it is clear that religion and science are not contradictory but complementary. If they work together, it will bring great benefits to the world with prosperity, happiness and peace.

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Concept of Guṇa in Bhagavad Gītā

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Abstract

Guṇa, a pivotal concept in Indian philosophical schools, has significant practical implications for personal growth, self-improvement, and spiritual evolution. This paper examines the concept of *Guṇa* in the *Bhagavad Gītā*, exploring the three fundamental qualities of nature - *Sattva*, *Rajas* and *Tamas* and their profound influence on human behaviour and spiritual development. Through a detailed analysis of the *Gītā's* teachings, this study reveals how these qualities shape attachment and aversion, binding individuals to the material world. Moreover, it emphasizes the importance of transcending the *Guṇās* to achieve liberation, highlighting the cultivation of *Sattva* as a pathway to knowledge and self-realization. Ultimately, this research offers practical guidance for spiritual growth, underscoring the significance of understanding and transcending the *Guṇās* to attain balance and ultimately achieve immortality.

Key-Words: *Guṇa*, *Bhagavad Gītā*, *Sattva*, *Rajas*, *Tamas*, *Vedānta*, *Sāṅkhya*, *Yoga*, Indian philosophy.

Introduction

Guṇa is a technical term, widely used in Indian philosophical schools. In the *Nyāya- Vaiśeṣika* system, the *Guṇa* is placed as one of the categories and classified as twenty-four. In *Sāṅkhya* and *Yoga*, *Guṇa* occurs in a different status. They explain the theory of causality based on *Triguṇa* (three qualities). The three *Guṇas* are *Satva*, *Rajas* and *Tamas*. The cause can be assumed through the effect or it can be assumed through the equilibrium of these three *Guṇās* (*Sāṅkhyasūtra*; I.125). They say the *Triguṇatva* and *Acetanatva* are the same in the cause, i.e., *Prakṛti* and in effect, i.e., *Prapañca* (126). The primary notes on the nature of these three *Guṇās* we get from the *Sāṅkhya theory*. The differences between these *Guṇās* are explained

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in *Sāṅkhyasūtra* thus, *Prīti*, *Aprīti*, *Viśāda* and *Lakhutva*, *Calatva*, *Khanatva* are the nature of *Satva*, *Rajas* and *Tamas*, respectively (127).

Further, this theory of *Triguṇa* is developed through interpretations. In *Vedānta* this is explained as nature of *Māya* ie; (लिंगुणात्मिका माया). The particles in the universe are differentiated from each other by the different *Guṇās* as they occur. According to *Vedānta* the supreme reality, the *Ātman* is beyond all qualities (गुणातीतः). To realise the nature of *Ātman* one should go beyond the qualities. But when an aspirant trying to know the self his / her mind should be purified. The purification of the mind itself is the acquirement of *Satvaguṇa*. From *Satva* the supreme knowledge originates (Bhagavadgīta; XIV.17).

One of the fundamental texts of *Vedānta* Philosophy, the *Bhavadgīta* elaborates the *Guṇa* theory with its practical spiritual implications. The 14th chapter completely focuses on this theme and is called *Guṇatrayavibhāgayoga*. This study aims to interact with these questions, such as, what definition does the *Gīta* give to *Guṇa*? How it works in human embodiment? What philosophical relevance does it have?

Guṇa -The definition

In the second chapter, *Sāṅkhyayoga* the *Gītā* says, “The scope of the *Vedās* embraces the three-fold force of nature. Go beyond these three forces. He who mastered the self-rises beyond all dualities, beyond acquisition and all states of welfare, and rests in eternal placidity. (II.45)”. Here, we get a hint of *Gītā*’s approach to the *Guṇās*. All the empirical phenomena are formed and evolve through these qualities. To acquire transcendental knowledge, one must overcome attachment and aversion, i.e., *Rāga* and *Dveṣa*, which are the products of *Triguṇa*.

In the 13th chapter *Gītā* states that the cause of empirical life is man’s involvement in *Prakṛti* and attachment to its quality i.e., *Guṇās* (III.21). To answer these questions such as, which are these qualities? How do they bind? and how does this attachment happen? *Gītā* introduces the 14th chapter which is focussed on *Guṇa* itself.

The *Gīta* says, “*Satva*, *Rajas* and *Tamas*, the *Prakṛti* - born qualities, bind the embodied and immutable spirit” (XIV.5).

In the commentary of this verse, *Śrī Śaṅkara* says, “The word *Guṇa* (quality) is technical; it does not denote qualities like colour, etc., inhering in substances. Nor is any distinction intended between the qualities and what is qualified by them” (XIV.5).

Among these qualities *Satva* being stainless, (निर्मलम्) illumines (प्रकाशकम्) and heals (अनामयम्). The *Satva* binds individuals with the clinging to pleasure and knowledge (XIV.6). *Rajas* is essentially attachment; it is the source of desires and attachment. The *Rajas* bind the individual with action ((XIV.7). *Tamas* originates from ignorance; it deludes all embodied beings. The *Tamas* binds the individual with error, indolence and sleepiness (XIV.8).

The question of when these qualities act in such a way, is answered in the *Gīta* thus: subjugating *Rajas* and *Tamas*, *Satva* comes into being, Subjugating *Satva* and *Tamas*, *Rajas* comes into being, subjugating *Satva* and *Rajas*, *Tamas* comes into being (XIV.10).

The *Gīta* expresses the results of *Karma*, which is bounded by these qualities. It says, “The meritorious works, i.e., the works bounded by *Satva*, produce stainless and *Sātvic* results. The *Karma*, which is bounded by *Rajas*, produces sorrows. And the *Karma* which is bounded by *Tamas* produces ignorance (XIV.16). According to *Gīta*, knowledge arises from *Satva*; from *Raja*, greed is born, and error, delusion and ignorance are born from *Tamas* (XIV.17). When an enlightened person who sees a doer other than these qualities and who sees the *Atman* beyond all these qualities will reach the supreme status.

The empirical world, i.e., *Samsāra*, is bondage in *Vedānta*. The chain of actions and its results cyclically moves the *Samsāra*. The whole universe, including the individual, is a superimposition in the *Ātman* due to beginningless ignorance. Technically, the cause of this superimposition is *Māya*, which has three qualities, namely *Satva*, *Rajas* and *Tamas*. Thus, the moving force of superimposition and the following actions of the individual are the *Guṇās*. The *Gīta* throws light on this idea thus; “Transcending these three qualities

whence the body has sprung up, the embodied self is liberated from birth, death, old age and pains, attains immortality” (XIV.20). Transcending the qualities means transcending the attachment and aversion, which are the cause of pain. Gīta gives an elaborated note on the nature of the man who transcended these three qualities.

In many points, his nature is identical to the characteristics of the Sthitaprajña, whom Gīta explains in the second chapter. Gīta says, “He neither hates light, action and delusion when this spring up; nor seeks them when these disappear” (XIV.22). “Pain and pleasure are one to him who abides in this self. He treats stone and gold alike. To the wise the pleasant and unpleasant are alike; so, to censure and praise. He is equal in honour and disgrace, equal towards friend and foe. He does not initiate any action. Such a man who transcended the three qualities” (XIV.24-25).

In the 17th chapter, Gīta explains the three types of faith (Śraddha) food, sacrifice, austerity and charity as Sātvika, Rājasa and Tāmasa. These verses seem like practical guidelines to an individual for his spiritual development. In the 18th chapter, Gīta put forward the recommended attitude towards action based on three qualities. Gita says, “It is unreasonable to renounce obligatory work. Its renunciation due to delusion is well known to be Tamasic. Due to bodily fatigue, if work is given up as troublesome, such relinquishment is Rājasic, the fruit of such relinquishment won’t accrue to the agent. Holding that work is to be done without a break and giving up both attachment and result; the relinquishment is deemed Sattvic” (XVIII.7-9). In the same chapter, Gīta gives the three-fold-ness of knowledge, work, doer, intellect, resolve and pleasure as Sātvika, Rājasa and Tāmasa.

Conclusion

The Bhagavad Gītā’s concept of Guṇa reveals the three fundamental qualities of nature - Sattva, Rajas, and Tamas - that shape human behaviour and spiritual growth. These qualities, which bind us to the empirical world through attachment and aversion, must be transcended to achieve liberation. By cultivating Sattva, one can attain knowledge, realize the Ātman, and ultimately achieve immortality beyond the dualities of pleasure and pain. The Gīta

offers practical guidance for spiritual development, emphasizing the importance of understanding and transcending the three Guṇas. This understanding can foster personal growth, spiritual evolution, and self-improvement by helping individuals develop effective strategies, cultivate mindfulness and emotional intelligence, and balance their Guṇic tendencies. Moreover, the three Guṇas provide a framework for understanding personality types, behaviours, and motivations in various fields, making Guṇa a valuable tool for personal and spiritual development.

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Pancatantram's perspective of accepting an 'hors de combat'

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Abstract

Modern law strictly orders the protection of surrendered soldiers in war. However, from the perspective of *Pancatantram*, a miniature treatise of Statecraft strongly emphasizes that an hors de combat must be slayed without any consideration as there are many risks of taking refuge. This study aims to discover the reasons behind the fear of trusting a surrendered enemy with some historical incidents. The surrender of an enemy army or even a defeated king cannot be accepted as trustworthy, as there is no surety of loyalty forever, and it is not practical to monitor them all the time.

Keywords: Kingship - Hors de combat - *Pancatantram* - *Kakolukiyam* - Policy of Duplicity.

Introduction

Kingship is a mighty position that includes very complicated responsibilities to be decided and dealt with highly intellectually. A king has to handle the Law, Governance, Welfare of the people, International affairs, Economic stability, Protection of the country, Provision of Justice and other limitless duties. In matters of war and enemy, a king must be very cautious to handle because it may destroy his rule and his kingdom. Even after defeating the enemy army, many other possibilities exist for losing power. One of those is to have an enemy within the territory.

Hors de combat is a person on the enemy side who surrenders due to any injury or detention or any other cause and gives up his weapons. The present law states that the person who surrenders due to sickness, detention or any other cause shall, in all circumstances, be treated humanely (Sassoli et al., 2014). But, In *Pancatantram*, it is

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dealt with differently that one should not spare the surrenderer alive.

Dealing with an hors de combat:

In the minds of political people, though the surrenderer proves completely loyal, trusting him completely is always a matter of discussion. The Ramayana has such an incident when Vibhisana surrenders to Lord Rama. Sugriva argues to refuse him because he is the brother of the enemy Ravana and may slay all of them as the owl killed the crows.

प्रविष्टः शत्रु सैन्यं हि प्राप्तः शत्रुरतर्कितः ।

निहन्यादन्तरं लब्ध्वा उलूको वायसानिव ॥ (Arya 2004: 35)

A similar story is written in the third book of *Pancatantram* titled “*kakolukiya*”, which describes the duplicity act of an old crow minister who wins the trust of the owl king and wipes out the entire parliament of owls with fire in the right situation as the perfect revenge for the massacre of crows by owls. In Ramayana, the owl is depicted as a surrenderer who would kill all crows. However, in *Pancatantram*, a crow, weaker than an owl, is depicted to firmly establish the power of duplicity.

Pancatantram is a Sanskrit text written by Vishnu Sarma, a scholar in Political science appointed by King Amarasakti to train three foolish princes about statecraft in a short period of six months. The text describes the loss and gaining of friendship in the first two books, respectively. The third book *Kakolukiya* consists of the policy of duplicity for the complete destruction of a foe that is beyond the destruction created by war.

शस्त्रैर्हता न हि हता रिपवो भवन्ति प्रज्ञाहतास्तु रिपवः सुहताः भवन्ति ।

शस्त्रं निहन्ति पुरुषस्य शरीरमेकं प्रज्ञा कुलं च विभवं च यशश्च हन्ति ॥

(Jha 2021: 526)

The above verse strongly suggests the political insight to destroy the enemies, which can annihilate the community, wealth and glory, whereas weapons in war can just destroy their bodies.

The third book starts with the complete negation of accepting a surrendered hostile, and to prove the policy, the story of owls and crows begins then. In a southern city named Mahilaropya, there was a huge banyan tree where the crow king named Meghavarna lived with his murder of crows. Likewise, Arimardana, king of owls, lived in a cave on a mountain with his parliament of owls. Due to

hereditary animosity, Arimardana and his retinue slayed crows in the tree during nighttime. This is due to the negligence of enemies.

य उपेक्षत शत्रुं स्वं प्रसरन्तं यदृच्छया ।

रोगं चालस्य-संयुक्तः स शनैस् तेन हन्यते ॥ (Jha 2021: 400)

For retaliation, Meghavarna discussed with his ministers. After hearing *Sadagunya* measures (the six attributes of statecraft) such as *Sandhi* (Peace), *Vigraha* (War), *Yana* (Escape), *Asana* (Stationing in the fort), *Samsraya* (Resorting to a mighty friend) and *Dvaitibhava* (Duplicity) of ministers, the king accepted the plan of duplicity by Sthirajivi. He started a fake quarrel, false injury to Sthirajivi and escaped to Rsyamuka mountain along with his retinue as instructed by Sthirajivi. Arimardhana was informed by his spy about the enemy's escape and rushed to the banyan tree, the enemy fort. He found the minister Sthirajivi wounded badly and abandoned.

Sthirajivi deceitfully explained the reason for his plight was that he advised Meghavarna not to fight against Arimardana, who is mightier, and expressed his anger towards Meghavarna as after recovery of wounds, he shall accompany Arimardana to the residence of Crows for destruction. Except for Minister Raktaksa, all other ministers of Arimardana support providing shelter to Sthirajivi, and the king decides the same as the majority. Sthirajivi sheltered in the cave entrance, collected plenty of dry sticks and secretly informed Meghavarna to burn the cave by instructing every crow to bring and burn with a burning stick in the daytime as the owls are day-blinded. After destroying the owls into ashes, all the crows returned to their old fort, i.e., the huge banyan tree and lived happily.

This story strongly emphasizes the non-acceptance of an enemy as a friend in any circumstance. Even Sthirajivi appreciates Raktaksa within his heart as the true minister of Arimardana.

हन्यतामिति येनोक्तं स्वामिनो हितवादिना ।

स एवैकोऽत्र सर्वेषां नीतिशास्त्रार्थतत्त्ववित् ॥ (Jha 2021: 501)

Sthirajivi considers Raktaksa, who suggested killing Sthirajivi, as the only faithful minister of Arimardana, a knower of political science, and all others are merely fools. He considers the one who believes a former enemy is trustworthy as just an unfortunate person. Similarly, Vidura describes the same as a fool.

अमित्रं कुरुते मित्रं मित्रं द्वेष्टि हिनस्ति च ।

कर्म चारभते दुष्टं तमाहुर्मूढचेतसम् ॥ (Menon 1955: 16)

There are some valid reasons for Raktaksa to suggest slaying the surrendered enemy, which the enemy even praises in his mind. There are many types of surrenders, such as *Saranagati* (seeking refuge to a higher power), *Samarpana* (Dedication of one's action to a supreme one), *Atma-Nivedana* (Surrender of one's own soul), *Prapatti* (Complete surrender to god and accepting upcoming happenings as God's wish), *Tyaga* (surrender of material possession). But if an enemy surrenders, many risks can happen if the enemy is in a king's retinue.

First of all, accepting an enemy as one among them is stressful. Though one can trust the enemy and his valid reason for surrender, inner peace would indeed be disturbed due to fear of secrecy leakage and unexpected attack. Sthirajivi expressed this tension with an example as,

निःसर्पे, हतसर्पे वा, भवने सुप्तये सुखम् ।

दृष्टनष्टभुजङ्गे तु निद्रा दुःखेन लभ्यते ॥ (Jha 2021: 529)

An enemy surrenders and turns out to be a friend like a snake that is seen and missed because there will be sleep loss due to restlessness and fear, whereas a house freed from a snake or killed is vice versa. The enemy may spy secretly and inform his master, and it is entirely impossible to monitor all the time.

Secondly, a servant of an enemy approaches as a surrenderer and may be wicked as if he is true, he is cheating his master, and if he is deceitful, he serves as a spy and surely informs the appropriate time and place to destroy. If a person truthfully hates his master and surrenders, there must be a gain from the opposition he expects; for that, only he is willing to disclose the secrets of his former master.

Loyalty towards one's country and race is much stronger than another. In the 18th century AD, James Armistead Lafayette was a well-known double spy who was an American, after being defeated by Britain, working as a spy for them. But he gave false information to Britain and secretly sent the proper information to the American Government. It is also stated in *Pancatantram* that a person would be more loyal to their own race.

सूर्य भर्तारमुत्सृज्य, पर्जन्यं, मारुतं, गिरिम् ।

स्वजातिं मूषिका प्राप्ता, स्वजातिर्दुरतिक्रमा ॥ (Jha 2021: 494)

To prove the attachment of every person to their race, there is a story of a She-mouse who accepted a mouse as more suitable for her to marry after rejecting even Celestial Gods such as Surya, Parjanya, Maruta and a Mountain. In Ramayana, Vibhisana stayed loyal to Rama and acquired coronation after the assassination of King Ravana. But, in Mahabharata, Vikarna, Brother of Duryodhana, spoke against Gambling and torture to Draupati and stood on the side of his own brother in war even though he knew that he was on the side of immorality. Even unrighteousness, it is pretty common to be on the side of one's own race; blood is always thicker than water.

There are many instances where weaker emperors surrendered to stronger ones with a rivalry in heart and a desire to defeat the stronger king to emerge their independence. Maharana Pratap was a powerful Rajput king defeated by Mughals in the battle of Haldighati in 1576. He escaped secretly to the mountains and continued the Guerrilla war against the Mughals. Man Singh I, Akbar's General, convinced him to be a vassal king and made Pratap's brother Shakti Singh seated in the Mughal court. But Shakti Singh secretly delivered the happenings of the Mughal court for his brother. That is why the emperor should be vigilant of spies, unexpected revolts of independence, etc., and fear trusting any surrender from the enemy side and placing him in his entourage.

When trusted, the king may get some information about the enemy king. However, it can also be attained by threatening or employing duplicity to the surrendered person. But, by trusting him, the kingship and the kingdom would be endangered because there is no guarantee that the information from the surrenderer is accurate. It may be to mislead, be vigilant, or inform the enemy about the attack. Vassakara, a minister of the King Ajatashatru, devised a plan to defeat Vaishali. In this country, people are united, educated, and hard to beat by war as they follow the seven principles of Unity and Good Governance preached by Lord Gautama Buddha. According to the plan, Vassakara went to Vaishali and deceitfully made them believe that Ajatashatru punished him for advising him to avoid war on Vaishali which might cause massive destruction of human lives and resources. After some years he was serving as a judge, gained the confidence of the royal family, kindled enmity, misunderstandings

and quarrels between the people of Vaishali. Due to continuous problems among themselves, they failed to follow the seven principles of Unity and Good Governance and their strength of unity was destroyed. Then, the minister informed Ajatashatru about the right attack time, and finally Vaishali was defeated (Barua, 2020).

If a person escapes from another country and surrenders, there is no assurance that the person is really a refugee. There is a possibility of being a spy or terrorist. A Tibetan refugee Dorjee Gyaltsen spied for China in Sweden and was imprisoned in 2018. In all nations, stringent rules are followed to punish spies. In the name of Nabi Ahmed Shakir, ranked Major in the Pakistan Army, Ravindra Kaushik was imprisoned until death. Kashmir Singh, an Indian spy, was detained by Pakistan for 35 years. Strict punishments are given to the spies to ensure proper security in the nation.

Conclusion

Trusting a surrendered enemy is always risk-bearing and it is entirely imprudent to have him in one's own entourage for any reason. Whatever may be the information given by the surrendered enemy, the accuracy must be double checked before taking action. The surrendered enemy must be kept imprisoned or negotiated with the enemy country because making the enemy act freely or contact others secretly will lead to destruction like the owls slayed by an intelligent surrendered crow.

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Integral Yoga of Sri Aurobindo

Remya.S¹

Aurobindo Ghosh was born on the fifteenth of August 1872 at Konagar, west Bengal. Aurobindo was a brilliant student who excelled in classics, literature and History. The basic aim of Sri Aurobindo's philosophy is "to solve the fundamental problems of human life" (Purani 207). According to him life is a dynamic energy. It is the manifestation of the consciousness - force of saccidananda. His thought is highly influenced by the Philosophy of the Bhagavadgita. He also studied the ancient Indian Philosophies including the darsanas - particularly those of Advaita Vedanta and Yoga. According to him, "Yoga means union with the Divine, a union either transcendental (above the Universe) or cosmic (Universal) or individual, or as in our yoga, all three together" (Aurobindo 16) It was the reason for it is called integral.

Yoga helps and expedites the process of ascent, which is nothing but a process of widening, heightening and integration. Yoga helps all these aspects of evolution and therefore it is integral. Integral yoga was also called as purna yoga. The integral method of the synthesis of yoga produces integral results. There is first an integral realisation of Divine Being, and there is also an integral liberation, mukti, not only Sayujya mukti in which the individual being attains unbroken contact in all its parts with the Divine, not only Salokya mukti by which the whole conscious existence dwells in the state of sachidhananda, but also sadharmya mukti, in which the divine nature is acquired by the transformation of the lower being.

Sri Aurobindo points out that the purely intellectual and sentimental religion of humanity is no sufficient to bring about the needed great change in human Psychology. When the ego attains

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Liberty, it arrives first at strife and then at an attempt to ignore the variations of nature, and it constructs an artificial and machine-made Society, when the ego asserts fraternity, it speaks of something contrary to its nature, all that ego knows is association for the pursuit of common egoistic ends and the most that it can arrive at is a closer organisation for the equal distribution of labour, production, consumption and enjoyment. The gospel of the idea of humanism is to be fulfilled, we have to realise that brother hood is the real key and that the brotherhood exists only in the soul and by the Soul, and also he concludes that the religion of humanity must be a spiritual religion of humanity, not an institutional religion, not an intellectual religion, not a sentimental religion.

Integral yoga, thus aims at the Divine transformation of the whole of the embodied existence and also includes sarvamukti or the collective liberation of the mankind

Reality - Saccidananda

The nature of the reality, it is essential to consider the levels or the cords of being as they have been conceived by Sri. Aurobindo. Creation is the expression in terms of manifoldness. He also describes reality as saccidananda, it is nothing but a common name for the triune principle of Existence, consciousness-force and Bliss. The highest experience of this reality in the universe shows it to be not only a conscious Existence, But a Supreme Intelligence and force and a self-existent bliss.

According to him the absolute is not only sat and cit it is also called ananda. "Brahman is infinite bliss or the infinite delight of the creative play of the force" (3). He was aware that Brahman conceived as Existent and as conscious force may be conceived as a complete notion; so that there may not remain any need for the Supreme reality. He also feels that Delight can be the only reason for creation. He describes creation as the ecstatic dance of Siva, and as such the purpose of creation can be nothing else but the joy of the dancing. This joy or bliss is also as Universal and ineffable as pure Existent or consciousness - force. According to Sri. Aurobindo the self-delight or Bliss of saccidananda is limitless. It is capable of infinite variety; it is expressed in every aspect of existence and conscious activities.

The four Theories of Existence

Sri. Aurobindo comes to discover four theories of existence. They are,

- i. The Supercosmic
- ii. The cosmic or Terrestrial
- iii. The supra-terrestrial or the other - worldly
- iv. Integral or the Synthetic.

i. The Super cosmic Theory

The Super cosmic Theory, the Absolute alone is real. Its monistic character is so clear that in such a theory the reality of everything else, even of man tends to suffer. In this theory even human existence does not have any real meaning; it is conceived as a mistake of the soul or a delirium of the will to live or as an error or ignorance which somehow over casts the Absolute reality. He also places Advaita Vedanta under this Super cosmic theory. Sri. Aurobindo criticises this theory on the ground that it reduces world to the status of an illusion or a dream or an image. He also criticises this theory on the ground that it is extremely one sided and partial.

ii. The Cosmic or the Terrestrial Theory

The cosmic theory is the exact opposite of the Super-cosmic. It considers cosmic existence as real. It goes further and accepts the cosmic reality as the only reality. The defect of this theory was it fails to notice the possibility of the beyond. It overlooks the fact that every individual is capable of certain nobility of being of going beyond the terrestrial.

iii. The Supra terrestrial theory

This theory believes both in the reality of the world as well as in the reality of something higher. It tries to reconcile the Supra-cosmic and the cosmic - terrestrial views because it admits the reality of both the 'material cosmos' and 'the transcendent world'. This theory also believes that the earth is a place for a temporary stay sojourn of the soul, but it also believes that behind the mortality of the bodily life of man there is the soul's immortality. In a sense theistic philosophies and religion would fall under this category. It also believes that the possibility of a higher world in which soul in its immortality can enter.

iv. Integral or the Synthetic

Sri Aurobindo developed his own metaphysical theory; it is truly synthetic or integral. He believes that for a really synthetic theory. The reality both of the cosmos and the higher realm has to

be maintained. Such a theory is really synthetic and integral because it synthesises both the Supra-cosmic and Cosmic-terrestrial theories in an obviously more harmonious manner than the Supra-terrestrial theory.

Sri. Aurobindo Claims that his yoga is integral or synthetic, because firstly, it comprehends all forms of yoga and secondly, it emphasises such aspects of yoga - discipline that are missed by other forms of yoga. Knowledge and Devotion, for example, are not opposed to each other and yet Jnanamarga and Bhakti Yoga assert and lay emphasis on their own ways. Sri. Aurobindo feels that what is needed is an all-round and total development. The growth of knowledge alone or the perfection and control of only the body, or the way of intense devotion will not bring about the change. What is needed is a total transformation of all aspects of being the mental, the vital and the physical. Therefore, only that process can be purna-yoga which will aim at the complete transformation of every aspect of being. This is the aim of Sri. Aurobindo's yoga and therefore it is called integral.

As a modern Indian philosopher, Aurobindo has given to the world a very comprehensive philosophical system and integral sociology which points to mankind the true way of attaining "Integral living" that is the highest form of terrestrial life in general. Aurobindo's Integral Philosophy intended for all time and all peoples, and its teachings are actually applicable at any time and in any place.

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The Historical Aspects Of ‘Translation’ (Anuvādam) - An Overview

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Abstract

Translation is essential in today’s world, bridging cultural and linguistic divides. It allows the sharing of knowledge and fosters understanding. Modern technology enhances its significance, enabling quick access to information globally. Translation is a powerful communication tool, uniting people and promoting national integration. It plays a vital role in various fields like education, media, and administration. Effective translation must balance beauty and faithfulness, ensuring the text’s reliability and aesthetic appeal. The discipline of translation has evolved, highlighting its crucial role in the interconnected, technologically advanced era we live in.

Keywords- Art, Communication, Language, Literature, Process, Science, Translation,

Introduction

The translation is a very most observable process. It is possible to establish every culture in the world through systematic work of translations. The translation has not emerged recently it has a long tradition. Translation is as old as humanity (1). The process of translation takes place in different ways based on the needs of humans. The study of translation begins in the first century BC (1). Albeit very recently it is considered as an academic discipline. The translation is mostly studied in comparative literature and contrastive linguistics. Moreover, it is used as a teaching tool in language studies. The

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possibilities of translation studies have increased rapidly nowadays. So many scholars have recognized the likelihood of translation and they have done it to develop academic discourses. They have tried to bring out several theories and systemically applied them into translation study. Translation is an essential process in the present scenario. Beyond understanding all matters in the world, it helps to obtain deep knowledge of that particular subject. So, it is considered a worldwide process. Later it becomes a separate popular theory or discipline in the field of academic study centers.

Translation developed a separate branch regarding applied linguistics where the discipline was known by different names by different scholars such as science of translation, translatology, and translation Studies (1). Though the development of this discipline firstly in the literary field some aspects also diffused into nonliterary like dubbing and sub-titling.

In ancient India, the translation first started with religious texts, especially in Sanskrit texts. Today it is widely expanded with many fields like newspaper, Sahitya Academy, banking, law, technical, and administrative areas. With that many avenues like machine translation are opened up through the translation.

Definitions of Translation

Different scholars have tried to give an accurate definition of translation. The prefix of this word is trans which means going across. Transcendental, transcultural transnational, etc. are applied the synonyms of the word Translation.

Translation refers to studying the lexicon, grammatical structure communication situation, and cultural context of the source language text, analyzing it to determine its meaning, and then transferring or restructuring this same meaning using the appropriate lexicon, grammatical structure, and communication situation in the target or receptor language and its cultural context (4). The translation is like a beautiful woman. If beautiful, it cannot be faithful, and if faithful, it cannot be beautiful (19).

Translation is a multilayered and complex activity. Two languages must be needed for the translation process. One language is necessary

to translate into another language. So, the primary language is considered the parent language in the translation process, hence it is known as the source language. Another one is the target language which is being translated from original text. However, the translator must understand the two languages when translating the text. The action of translation is not easy which is created more complexity. The lack of total equivalence between the two cultures, incorrect sentences, and grammatical mistakes led to the wrong translation.

Translation as an Art

There have been many ways to determine the translation process. Some scholars say the translation is an art because the translation process in a literary work's poetic and aesthetic function is predominant. The translation of literature work by a translator must have required artistic ability with aesthetic sensibility and a different kind of sensitivity. Briefly, a translator should be a sense to distinguish complications as an artist. To some, translation is an art.

Translation as a Science

However, many attributes of the translation can be defined as a science. Because of these technical aspects are required. Translators have to change from the role of the artist to the scientist. The translation process is generally considered as the remaking of the message of language. Sometimes this is not a pure science-based activity. Whereas, scientific aspects need to derive the perfection of the translation through which will only get a good message to communicate that having in Source language. Language itself is a science. The discipline of linguistics is defined as the scientific study of language. The process of translation is scientific.

Historical Aspects of Translation

Behind the translation process or discipline laid down a huge history. Several ancient manuscripts and inscriptions have been discovered from time immemorial among them Rosetta² was the very ancient inscription in connection with translation. Some historians

2 "The Rosetta stone is a stele composed of granodiorite inscribed with three versions of a decree issued in Memphis, Egypt, in 196BC during the Ptolemaic dynasty on behalf of king Ptolemy Epiphanes. (Viswanathan E.A. 18)

argued that hieroglyphs³ and demotic⁴ languages were used in the Rosetta inscription which was very popular to reveal the mysteries around Egypt. Babylon was known as a multilingual city in B.C.2100 (Viswanathan P18) where collective writers tried to translate into various languages. They were expressed to have a schedule that embraced the synonyms of the words in different languages.

A specific translation method was developed in the Yehuda community at BC397 (Viswanathan). They could not able to understand the content of the Hebrew⁵ language. Therefore, the translators used it in different ways. The Aramaic⁶ language was used in ancient times. Its main purpose is the interpretation of affairs which was the celebrated language. The diversity of the bible leads to a new thought and perspectives. The Bible was the most necessary text because of its content to understand to be done translation so it translated into the Greek language. It was possible to comprehend the wide aspects of human life by translating the bible into various languages. As part of the constrain Ecclesiastes and the old law of the bible were translated and the trend of translation diffused rapidly the whole world. Still, now the translation of the bible is continuously going on. Another movement of the translation stages was from the Greek to the Latin translation process and vice versa. Several texts have been translated at that time especially related to the religion. They had a wide knowledge of the system of nature.

The Arab countries have a vital role in the manner of translations. Bagdad was a state in Arab where had taken place various sophisticated knowledge of communication briefly it was a central gnostic. The Greek texts were constantly translated into the Arab language. Ancient Indian text was also translated into the Arabi language which paved the way to spread into other languages. Panchatantra

- 3 Egyptian hieroglyphs were the formal writing system used in ancient Egypt, used for writing the Egyptian language. Hieroglyphs combined logographic, syllabic, and alphabetic elements, with a total of some 1000 distinct characters
- 4 It is the ancient Egyptian script derived from northern forms of hieratic used in the Nile Delta, and the stage of the Egyptian language written in this script, following late Egyptian and preceding Coptic.
- 5 It is a northwest Semitic language of the Afroasiatic language family.
- 6 It was closely related to Hebrew, Syriac, and Phoenician and was written in a script derived from the Phoenician alphabet

was the most popular text in Sanskrit written by Vishnu Sarmma. He was an eminent poet in Sanskrit literature. This text was first translated into Arabic in the name of "Kalila damana" (Viswanathan 18). Later it was pervaded into other European languages. During the 9th century, several precious texts have been translated into different languages. King Alfred who ruled in England in the 9th century to propagate epistemological works did severe effort. He tried to translate more texts and promoted them to others. Some putative works have been translated into English by him.

After a long period of creating a wide knowledge becomes their responsibility. Hence the process of translation has been continued. At the beginning of the 13th century, several universities were established like Paris, Padua, Naples Oxford, etc. where the Greek and Latin texts were learned and given the most significant place. Archimedes and Galileo wrote many books in Greek and Latin.

Discoveries and the dimensions of universal truth are overdone to comprehend. They needed these translation works to understand the easy way. Translation work to some extent helpful to find more inventions. So, they are trying to translate several works. At the beginning of the modern era, many languages are snooping as a powerful tool to solve complicated communication. The new inventions of science were insisted to do the translation. As part of the growth of science in a new era, the translation of the texts helps to understand science theories. Without Translation, it would not be possible to understand the content and principles of science-based texts. Archimedes, Galileo, Gilvani, Marconi, Edison, Darwin, Lui Pasteur, and Mary Curie were notable personalities who made major contributions to the cognitive field.

The translation process was indispensable which is not only in science but also in arts and literature. It mostly helped the development of languages, especially on the account of political and administration texts. The English language was spread whole world. The main reason for translation is that the medium of communication of people is mostly in English so, many texts were translated into English from various languages. Almost all fields of epistemological texts have been translated. A summary of the texts was translated by various notable works and published under the title of Master

Pieces of World Literature. Among them, English works were more dominant rather than other languages.

At the same time, most of the works are also translated into the mother tongue or regional languages. The bible which was translated into English has been made an effort to do the translation into Malayalam. Many Greek texts were translated into Malayalam by using English translation.

Examining the translation process based on historical perspectives cannot be avoidable for the Indian translation fields and their pioneers. Because most of the works contributed to various Indian languages from English and Greek. There can be some specialties and differences from the European tradition in the manner of translation because Sanskrit was a prominent cultural language among the Indian languages. Sanskrit was a rigid language and it was used only by the higher people in society. Therefore, from the other languages to Sanskrit, the process of translation was taking place that was doubted. Notwithstanding some mathematical work that was written in Greek and translated into Sanskrit. Later the translation process of Sanskrit rapidly developed as part of this few epic texts were translated into Sanskrit. The translation of Tulsidas Ramayana was the best example of this.

Translation today has become a worldwide process where constantly several languages were taking place as continuously translated from one to another languages. In the Indian context, the translation process was accepted and it developed as a discipline in various universities rather than other abroad universities. In the account of Sanskrit, several translations especially Malayalam were produced. A huge effort has taken place for this from the various parts of India. The process of translation may be classified according to the regional languages. Each of them has a wide history.

Significance of Translation

Today the translation has diffused into various parts of the field of knowledge. Several theories also developed based on translation and it learnt various universalities as an academic discourse. Some academic subjects like Sanskrit and Malayalam included translation in their syllabus. Degree and postgraduate Sanskrit students are studying translation which leads to further studies and the interested

students may be selected and their career to be better in this field. Today computer translation also paves the way to an infinite possibility.

Translation can resolve social problems. It can bring people together, and give them a different sensitivity and sensibility to appreciate each other's viewpoints. Translation can remove the barriers to communication between two languages. It can safeguard against regionalism and can promote national integration. Ironically, in India, people are ignorant of their neighbors' mother tongue and its creativity. They are imprisoned in their world and refuse to acknowledge the beauty and richness of each other's culture. In the present scenario, the field of translation is most valuable. It has become widespread in the world because everywhere and every place needs a translation. The translation is now increasing with modern technology. The most powerful weapon to fight others is knowledge. With this knowledge, we can get more confidential power. Through the translation to be likely the discerning of the cultures and writing styles of authors. So, they are the major factors of translation. Moreover, it is possible to understand the lifestyle of human beings and their social-cultural activities in other countries. New ideas and stories from other regions can be understood through the translation. This may be any media like cinema, news, texts, etc. Anyway, any translation process only aims to understand the unity of the culture in others. After understanding the significance of translation, the study of translation has been approved by UGC in the present scenario. Authorities and other institutions are giving more benefits to translators. Not only Sanskrit books but every book published in any language. They have also translated from the source language to the target language. Therefore, the study of translation is indispensable. In the future, this study will be spread to every corner of the world. The necessity of translation is increasing every moment. So, it is considered an essential factor.

Conclusion

It does not make it possible to mark it correctly because there is no suitable or believed evidence to establish the history of the Translation. Some scholars believe that the translation period began after translating the Sanskrit text Bhagavad Gita. Who is the first

translator? Which is the first translated text? These two questions have no correct answer today. Some literary elements have to be known about the processing of the translation. To teach the text today all depend on the translation texts. Thus, every need of human action which is connected with translation is the most important role.

A translator should have a deep knowledge of source languages and target languages. It is a creative process of building bridges between languages and cultures (Viswanathan 10). He must have the deep knowledge to understand the basic differences between the two languages. Such as their unity also. So, the act of translation is not a mechanical one, it is a creative endeavor too. Technical terminology and good writing skills are crucial factors in the translation process. They are called two fundamental elements in the translation process. It is possible to understand the message to the public readers is the main purpose of translation. It helps the various knowledge extend to all over the world. The translation is a process that transfers the different cultural aspects of human life. So, it is said that translation is the best tool for communication in the globalization era. Every field in the world is governed by translation, especially in media. Exclusive news to report worldwide ultimately needs translation provided in different languages so many transliterators need to meet this process. Thus, translation gives a wide range of job opportunities. The study of translation gives more chances to students for jobs. Job facilities and opportunities are increasing day to day.

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The Malayali Diaspora in the US: A close reading of Mira Jacob

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Abstract

It is indeed paradoxical that Kerala, with its long history of immigration, has very little to show as immigrant writing. This paper examines Mira Jacob, a Keralan woman writer who grew up in the U.S. Her parents had migrated to the US from Kerala in the late 1960s. *The Sleepwalker's Guide to Dancing* (2014) narrates the life of an Indian immigrant family in New Mexico and the dilemma of two generations of immigrants who resist assimilation. In contrast, *Good Talk: A Memoir in Conversations* (2019) explores the writer's inner life as an American first-generation citizen. This paper seeks to examine critically how Jacob's works capture the core essence of the immigrant experience from the point of view of a Malayali who was born and brought up in the United States.

Keywords: Migration, Kerala, Malayali identity, Identity Crisis, Women diaspora.

Introduction

Kerala, with its long history of immigration, has failed to record much of these experiences in literature. Only very recently has literature from the diasporic experience been considered a part of mainstream literature. This paper seeks to critically examine the portrayal of displacement and memory by the Malayali diaspora in the US by analysing the literary contributions of Mira Jacob, an Indian writer with roots in Kerala who was born in New Mexico. Her parents had migrated to the US in the late 1960s. This study also aims to compare and contrast the experiences of both first-generation and second-generation Malayali immigrants in the United States, highlighting the differences and similarities in their cultural identity,

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nostalgia, and reimagining of their homeland.

Examining the historical migration of Malayalees and the contributing circumstances is crucial for gaining a deeper understanding of the context. The trajectory shows that the initial migration of Malayalees was to Burma and Singapore. However, there is little documentation of writing from this early phase. The writings of M.K. Menon, also known by his pen name Vilasini, are a distinct source that provides insights into Malayalees' daily existence in Malaysia. The travelogues of S.K. Pottekadu were exceptional in documenting the experiences of the diaspora community. Apart from these contributions in the early years of migration, there were hardly any major literary works within the diasporic context.

The 1970s saw the "Gulf Boom" in Kerala, characterised by the mass migration of Malayalees to the Gulf in search of employment. Kerala's economy, totally dependant on the money inflow from Gulf migrants, has brought substantial transformations in the social and economic structure of the state. Rajan and Zachariah point out that "according to Kerala migration surveys, about 90 per cent of Kerala migrants leave for the Gulf for temporary contract employment. The Gulf does not provide citizenship, and they all have to return to Kerala once their contract expires" (12). This initial phase of migration to the Gulf comprised semi and unskilled labourers who went to work in the construction and agriculture sector.

Factors such as the First Gulf War exerted a certain degree of influence on the trajectory of migration; subsequently, distinct migration patterns emerged. Even then, menial and semi-skilled labour migration to the Gulf persisted. Rajan and Zachariah assert that "emigration from Kerala is falling, and return migration is rising. The long history of migration from Kerala to the Gulf is in its final phase. However, remittances to the state have increased. This is because Keralites in the gulf have climbed the social ladder and are earning higher wages, allowing them to remit more" (63).

Over time, the financial stability gained by Keralites in the Gulf facilitated broader international movements, particularly to the United States. This later phase saw skilled professionals, especially IT experts and doctors, migrating for career advancements and even further education. Furthermore, many families relocated to the

host country with their spouses, who could financially support their families.

Recent trends highlight a remarkable surge in the number of students migrating from Kerala to other nations. In 2012, the number of Indian students abroad was 40 lakh, a figure expected to surpass 75 lakh in 2025, with a substantial portion being Keralites (Rajagopal). This growth reflects the evolving landscape of migration from Kerala and its diverse impact on global demographics.

Migration appears to have had a significant role in Kerala's history and economics, yet there are very few written records about these experiences. Whatever is being documented tends not to be included in the canon of conventional literature. Malayalam writer Mukundan feels that "many good writers are emerging from Gulf countries and America and are considered a part of mainstream Malayalam literature. He gives the example of the book *Goat Days* by Benyamin, which won the Kerala Sahitya Akademi Award in 2009". (344). Benyamin opines "that there was a time when the work of the migrants was not accepted in Kerala. The mere pictures of Dubai on book covers made people hesitant to buy them. The trend has changed, and he feels it is due to their hard work. Their works are considered no less than mainstream literature" (Rafeek).

Malayali Diaspora literature is currently gaining popularity and is considered a part of the conventional literature. It is represented both in English and in Malayalam, and many such writers who write in English are well-known across the world but are seldom distinguished by their Malayali identity.

The Malayali Diaspora in the US: A Close reading of the works of Mira Jacob

Mira Jacob is a novelist, memoirist, illustrator and cultural critic with her roots in Kerala, India. Her parents, who hail from Kerala, migrated to the US in the late 1960s after their marriage, and she was born and brought up in New Mexico. The parents settled in New Mexico, U.S., at a time when there were very few South Asian families in the state. Jacob and her brother grew up in a mostly American setting due to the limited presence of Indian Americans in New Mexico. This frequently caused others to assume that she was of Native American descent. She was profoundly exposed to

Indian traditions and culture through her parents, who were deeply fond of their homeland.

Jacob's literary repertoire discusses the dynamics of familial relationships, love, multiculturalism, the complexities of race, and concerns surrounding religion and identity. Her works also address the quintessential dilemma all diasporic people face: determining where they truly belong. In an interview with Amy S. Choi, Jacob remarked, "For a long time, I didn't write about my experiences because I felt I didn't know enough about being American or about being Indian. And at some point, I accepted that I just know what I know."

The Sleepwalker's Guide to Dancing (2014), her first novel, narrates the story of the Eapen family. The story begins when Amina Eapen, a talented photographer based in Seattle, is summoned to her childhood home in New Mexico. Her abrupt return is due to her father's peculiar behaviour, with reports suggesting he is conversing with ghosts. Thomas asserts that he sees and communicates with the spirits of departed family members, causing apprehension to his dear and near ones.

Amina is the daughter of Thomas Eapen and Kamala Eapen and the sister of Akhil Eapen, who was born in India and then later relocated to America, whereas Amina was born in New Mexico. Thomas and Kamala have complex feelings about their cultural roots and life in the United States. The novel explores their relationship with Kerala and the impact of their cultural heritage on their lives. While there are moments of nostalgia and a deep connection to Kerala, challenges and complexities are associated with being an immigrant in the United States. Thomas and Kamala always struggle to uphold their cultural identity, even while attempting to assimilate into American society to prevent any sense of estrangement.

Kamala and Thomas have a "hyphenated identity". As Alghaberi and Mukherjee argue in their article "The Diasporic Experience in Mira Jacob's *The Sleepwalker's Guide to Dancing: Assimilation, Memory, and Mourning*":

Jacob's characters of first-generation immigrants struggle with whether to maintain a particular identity or transform it further. Remaining hyphenated, as in the case of the parents Kamala and

Thomas in the novel, who immigrated to the United States in the 60s, creates an identity crisis. More importantly, revisiting the past and taking responsibility for individual and familial decisions determine their engagement with the American culture and society. Their choice of whether to adopt either pole of the hyphen complicates their diasporic experience, very often triggering memories and instituting moments of guilt and remorse. (638)

The novel aptly represents the contrasting attitudes of the first-generation and second-generation immigrants through the characters Thomas and Kamala and their children. Thomas and Kamala, born and brought up in Kerala and having moved to the US only after their marriage, aspire to maintain their Keralan identity and are conscious of how they adapt to the new culture. There is a genuine desire to resist the American culture and be authentically “Indian”. At the same time, they are also worried about being alienated from the host country. They try to inculcate the same attitudes in their children, wanting them to live by the values of the Indian culture. The prominent cultural indicators like food, clothing, and rituals are their everyday reality, contributing to their sense of identity, belonging and cultural heritage. On the other hand, Amina and Akhil are exposed to the Indian culture only through their parents. Outside their home, they have limited interaction with fellow Indians/Keralties and are mostly surrounded by Americans. So, they struggle to reach a middle path, battling between the “home” their parents expose them to and the actual home they see.

The depiction of three deaths in the novel symbolises the profound sense of helplessness experienced by immigrants. Thomas losing his mother and brother in India adds more complexity, emphasising the challenge of being far from home during such difficult times. Grief further aggravates the feeling of alienation in the host country, where the migrant longs for a sense of belonging in their host country. Thomas’s struggles and lasting pain from these losses reflect a common theme in the immigrant experience: finding a balance between creating a new identity and holding onto cultural roots.

Mira Jacob stated, “I wrote the book for people like me, who have always been invisible. And for mixed-race families who feel really

torn up every single day in this country and can't see themselves" (Olufson). It is evident from her statement that she has experiences of feeling overlooked or unseen within her society. Her writing echoes her desire to give voices to those who have been ignored. She understands the challenges faced by individuals who grapple between multiple cultural and racial identities.

Good Talk: A Memoir in Conversations, Jacob's second book, is a graphic memoir that explores race, identity, and family, through personal anecdotes and social commentary. The work takes the form of a series of conversations between Jacob and her six-year-old son Zakir, who constantly asks her questions about racism. In order to explain to him the realities, she devised this in the form of a graphic memoir instead of an essay. The book addresses issues like the complexities of racial identity, the difficulties of negotiating cross-cultural relationships, the existence of a brown-skinned New Yorker after 9/11, the effects of Donald Trump's administration on people of colour, etc. Here Mira Jacob delves into the experiences of a third-generation immigrant through her son Zakir who has an even more complex identity as his father is a Jew, and his mixed identity is the reason why the six-year-old asks about racism at a young age.

Conclusion

Mira Jacob has effectively portrayed the life of the Malayali diaspora in the US through her works, especially in her debut novel. She narrates the issues of displacement and trauma faced by both first- and second-generation immigrants, drawing from her background as a second-generation immigrant born to parents who migrated to the US after marriage. Unlike the Gulf diaspora, immigrants in the US often settle permanently due to the country's perceived advantages and opportunities, forming a lasting community that spans generations. The novel's background serves as a metaphor for her own life. Having settled in the US herself, Jacob now unfolds the narrative as a third-generation migrant through her child. Her work unveils the immigrant experience, particularly exploring Malayali identity in the United States. Through her storytelling, she captures the evolution of generations, the intricacies of cultural adaptation, and the continuous reshaping of immigrant identity in a new homeland.

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From Elancon To Kollam: The Transformation of A Port City

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The erstwhile Elancon or Kaulam Mall had a commercial fame and reputation from the days of Ancient Rome and Phoenicians. Records and ancient Roman coins recovered from the region mention the existence of the town as a trade link with the Romans, Chinese, Arabs and other Oriental traders. In fact, the name of the city; Kollam itself is believed to have been derived from the corresponding Sanskrit word meaning “pepper” which clearly indicates the importance the town had in the trade map of the world. Most of the historians are of the view that the port existed much before the birth of Jesus Christ as is evident from the writings of Pliny the Elder, who mentions Kollam or Nelcynda along with Muziris as the two main anchoring points of Greek ships in India.

Hoard of ingots and archaeological evidences pertaining to lower Palaeolithic period and Megalithic period discovered from the vicinity of the port town takes the history of Kollam back to pre-stone age. As southern points of Kerala and Tamil Nadu were the cradle of Sangam culture, it can be perceived that Kollam too would have been a focal point of the civilization.

Heritage

Diverse evidences of archaeological and historical importance have been discovered from different regions of Kollam like, Sasthamcotta, Kadakkal, Kulathupuzha and Mayyanad. A few Megalithic cists have been excavated from the eastern sides and metropolitan areas of the region like from Thazhuthala and a few

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lower Palaeolithic tools also have been sighted. Burial chambers, iron implements and earthen vessels are part of some of the archaeological remains that add to the historical significance of the land.

After the dawn of 2nd century C E, Kollam saw the arrival of many explorers, missionaries, apostles and army commanders beginning from Pliny, Saint Thomas, Mar Sabor and Mar Proth. Of these Saint Thomas is believed to have been one of the 12 disciples of Jesus Christ and even though still a strongly contested topic, Christian faith claims that this apostle had visited Kerala including Kollam back in 52 CE and had established seven and a half churches including one in Kollam city near the port which is believed to have been destroyed by the Arabian sea.

825 CE saw the inception of Kollam port at Thangasseri by Mar Sabor and Mar Proth, two East Syriac Bishops who settled in the region with their followers. The port at Thangasseri was commissioned as a substitute to the old inland sea-port that existed near present day Thevalakkara or Neendakara which was known as Nelcynda and Tyndis among the Romans and Greeks and as Thondi to Tamils.

Architectural History

The architectural monuments of Kollam have gone into oblivion; most of them have even disappeared completely not even leaving a trace to identify at least their geographical location. The lack of governmental and expert care is the main reason for their pathetic condition. ‘Panankavu palace’, if had existed would have become the most astonishing architectural monument of Quilon, but unfortunately the historians and archaeologists of Kerala have failed to even identify its location let alone the remains. Some of the other existing monuments of historical importance are;

Thevalli Palace

The palace was constructed so that the king and resident (representative of Viceroy) of Travancore, while visiting Kollam could use it for their stay. It was built by Gouri Parvathy Bhai in 19th century.

Residency Bungalow

The bungalow was constructed in 1810 for the first resident of

Travancore; Colonel Monroe along the banks of river Ashtamudi. The structure is the combination of Kerala and Western architecture. Many important personalities like Lord Curzon, Gandhiji, Nehru and Rajiv Gandhi had stayed in this structure.

Railway palace

The palace was built as a halt for the king and his family members while travelling from Thiruvananthapuram to Madras via train. The materials used for the construction were imported from Paris.

Thangasseri fort

The fort came into existence in 1517 CE at the hands of Portuguese chief Haiter Rodringz, but later it fell into the hands of Dutch forces. But finally, the fort became a standpoint for the British administration. Unfortunately, the fort is under threat from the sea waves.

In addition to these aforementioned monuments Kollam is also known for Kallada palace, Pozhikkara palace, Sree Moolam Picture Palace, Punalur bridge, Sengottai rail line etc. which have given the district an important position in the tourist map of Kerala and India.

Evolution as the Capital of Venad

The period of 9th to 17th century saw the evolution of Kollam as a world-renowned capital city, port town and trade hub of one of the most powerful kingdoms of Kerala; the Venad. The first epigraphic evidence about the kingdom comes from the 8th century inscription of Pandya ruler Rajapandyan who describes the place as a “beautiful region”. The Venad principality extended initially from Kannetti to Kurakkeni and later on from Kannetti to Thoala, which is often used as a synonym for Kollam. Scholars like Pachu Moothathu opined through his work “Thiruvithamcore Charithram” that Veerakeralan, son of the incommensurable ruler Cheraman Perumal was a ruler of Venad.

Prior to the establishment of Venad, the respective regions were part of the ancient Ay kingdom which ruled over the southern tips of Kerala with Vizhinjam as its capital and trade centre. In fact, regions of present-day Kollam like Perinad, Peruman and Edamon were part of the revenue division of the infamous Parthivapuram

Vishnu Temple. But the intermittent attacks by the Chola rulers on the Ay kingdom and its capital prompted for the inclusion of these regions to Venad.

The development of Venad as an independent kingdom during 12th century was a reaction to the fall of the second Cheras at the hand of the Cholas and hence the last ruler of the Chera faction escaped to South Kerala along with a large army. This last ruler, Rama Verma Kulasekhara settled in Kollam thus establishing Venad. The administrative uniqueness of the principality lies in its system of diarchy which clearly separates the political and religious administration. Panankavu palace served as the administrative headquarters of Venad, but unfortunately the palace has so gone into oblivion and destruction that its present geographical location is still a mystery.

Between 14th and 15th century, the principality started branching out to Thrippappur, Kilimanoor, Kottarakkara and Nedumangad, all of which later became integral vassals and relations of Travancore royal family. Manimangalam inscription of 1046 C E, claims the death of a Venad king at the hands of Chola king Rajaraja Chola. But even after all the recurring attacks the kingdom survived until it was assimilated into Travancore after 17th century.

Through the Words of Foreign Travellers

As a thriving trade centre Kollam was frequently visited by world renowned explorers and traders. Some of the prominent travellers who came and left solid records regarding the features of the Kollam they visited are Sulaiman, Al Beruni, Marco Polo, Abul Fida etc. Both Sulaiman and Al Beruni opined that Kurakkeni Kollam was the most important port of South India and it was the main anchoring point for Persian and Chinese ships. And this is corroborated by the presence of things connected to Chinese and Arabian ethnicity like *Cheenavala*, *Cheenabharani* and places with the name *Chinnakkada* and *Chavara* meaning cemetery. According to them, Kollam was known for building globally acclaimed ships and boats. Moreover, they go on saying that the kingdom was known for its religious harmony between different religions. From their words it can be inferred that by ancient Kollam or Kurakkeni Kollam port, the

records were de facto referring to the present regions of Ashtamudi and Neendakara.

Marco Polo who visited the region discussed in his “Travels of Marco Polo” about the cultural, religious, commercial, agricultural features and regarding the flora and fauna of the land, while Abul Fida opined about the significance of Kollam as an important trade link of the world commercial map. Moroccan explorer Ibn Battutta who visited Kerala during 14th century recorded in his memoir that Kerala had 12 rulers who essayed control over about 30,000 to 50,000 soldiers. He goes on talking about the different ports of Malabar and also about the beauty of Kollam. In addition to them, travelers like Friar Odoric and Jordanus has discussed profoundly about the rituals, customs and farming practices of Kerala.

Instances of Historical Importance

A popular belief that roams around the historical world is that Kollam is mentioned in historical citations, dating back to Biblical times and reign of King Solomon. It is widely believed that the teak wood used in King Solomon’s throne was from Quilon.

Teresapalli Copper plate

The first identified reference about Kollam comes from the “Teresapalli Copper Plate or Kottayam Cheppedu” of 849 C E. This epigraphic record explains about the rights, land grants, tax exceptions and other such measures granted by Venad king Ayyanadikal Thiruvadikal to Iso Tapir, the chief of the trade guilds “Achuvannam” and “Manigramam”. He is also credited with the construction of St. Teresa’s church at Kurakkeni Kollam and is also considered to have been the chief of Syrian Christians at Kollam.

According to the first “cheppedu” Iso Tapir was given the permission to build the church and along with it, was granted the control over certain households. The members of these households were exempted from paying taxes like “Meniponnu”, “Kappan”, “Panjakkandi” etc. to the royal government.

The second “Cheppedu” was signed by Ayyanadikal Thiruvadikal and Ramathiruvadi and the record deals with the granting of more men to the Church. Besides, the church was given the right to collect taxes from the households under their control and it was also made

clear that the church and its properties should be protected by Achuvannam, Manigramam and Arunnnuttuvar.

Kollam Era

The defining era of Kerala began on August 15th, 825 C.E. Initially, Kollam era or “Kolamba varsham” was followed in Kerala, Ceylon, Tirunelveli, Madurai etc. There are different theories roaming around regarding the origin of the era. Historians like William Hunter opined that the era might have started so as to commemorate some kind of a renovation activity associated with the region. Dr. Buchanan, Warrel, Cunningham etc. recorded that the Kollam era might have been the recurrence of the “Parasuramabdam”.

Ulloor Parameswara Aiyer in his “Kerala Sahithyacharithrathram” recorded that Kollam era might have been started as an alternative for Kali era while N A Nilakanta Sastri opined that the beginning of the new calendar would have been to commemorate the destruction of Venad by Kulothunga Chola. In addition to these theories, there are some other religious interpretations roaming around the historical world which directly or indirectly tries to solidify the heritage of the respective religious thoughts. The era is also ascribed another name; “Udayavarmabdam” which pertains to the fact that the calendar was started by king Udayamarthandavarman.

Rameswaram temple inscription

Kollam king Ramar Thiruvadikal is ascribed with the formulation of the Rameswaram inscription of 1102 C.E. The inscription deals with the granting of certain rights to the temple authorities as an act of penance for the supposed atrocities committed against Brahmins at Nilamel in Kollam, by Venad ruler Veerakeralavarman. Sankunni Menon’s “Thiruvithamcore Charithram” explains about this granting. The inscription can be viewed as clear evidence suggesting the growing influence of Namboothiri Brahmins upon Kerala rulers even as early as 12th century C.E.

Colonial Kollam

Quilon was first colonized by the Portuguese forces in 1502 when they set up a trading center at Thangasseri. They reached Kollam on the request of the queen for boosting spice trade. A popular notion among scholars is that colonial era might have started in India with

the Portuguese entry. Even though there were little skirmishes between Arabs and Portuguese, their control continued on till Dutch forces started exhibiting their influence in Kollam. Dutch forces established their military troop in Quilon and gradually West Quilon came to be referred to as “Dutch Quilon”. But with the defeat of Dutch forces at the hands of Marthanda Varma, and their return to their homeland leaving everything behind, British forces took over the charge.

Under the rule of different colonial powers, Kollam started witnessing a tide of changes especially in the fields of medicine, transportation, trade and education. The region was then a part of the Travancore royal principality which was in turn under the control of British government through residency. A large number of novel initiatives were introduced in the region by the collaboration of the Travancore royal government and the British administration. The first train service of Travancore ran from Sengottai to Punalur and the innocent people of Kollam who for the first time saw this machine were so afraid and dumbstruck that they labeled it as “Dhoomashakudasaran”. But later this railway network expanded to Thiruvananthapuram and Kottayam.

Kollam saw the establishment of the first airport of Travancore in Ashramam in 1933. The first landing of a flight in Travancore also occurred in Kollam’s “Peeranki Maithanam” in 1932. Besides these achievements, the region also saw some more “firsts” such as the first book to be published from India was from Quilon. “Doctrina Christam” by Francis Xavier was published on October 20, 1578.

C E 1329 saw the establishment of the first Catholic diocese of India in Quilon, but due to certain misdealing the first Bishop took charge only in 1845 CE. The colonial period saw the visit of certain important personalities to Kollam. These eminent men include Madras governor Lord Harris, Prince of Wales and Viceroy Lord Curzon. All the three were impressed by the beauty and splendor of Ashtamudi River and similar other natural wonders of Kollam. Lord Curzon had even taken an initiative in alienating the unequal educational access to people from downtrodden castes. In memory of his visit a road in Kollam is still termed as “Curzon Road”.

Struggle for an Egalitarian Society

Nineteenth century and twentieth century witnessed reformatory and revolutionary struggles brewing along the breadth and length of Kerala crying for the establishment of a society guided by equality, humanity, fraternity, progressive values and rationality. Personalities like Sree Narayana Guru, Chattampi Swamikal, Aiyya Vaikunta Swami etc. and organizations like SNDP, NSS, Yogakshema Sabha were the pioneers who paved way for the growth and progress Kerala achieved in the later years. Among these organizations, the headquarters of SNDP is still in Kollam.

The two written petitions submitted to British administration by two diverse groups were stepping stones to the fight for equality. The first one was Malayalee memorial formulated on the initiative of G P Pillai and submitted to the king in 1891 against the appointment of Tamil Brahmins to the government posts at the cost of sidelining educated natives of Travancore. The second petition was Ezhava Memorial formulated on the model of Malayalee Memorial by Dr. Palpu and submitted to the king on September 1896 requesting to be granted the right to equal education and equal job opportunities.

The people of Kollam were so into revolutionary and reformatory ideas that many Kollam natives including A K Pillai, K G Kunjukrishna Pillai, Neelakantan Sastri etc. actively participated in Vaikkom Satyagraha and other similar egalitarian struggles. The most important event in the revolutionary history of the region occurred during 1915 in the form of “Perinadu Lahala” which manifested itself into a blood spewing riot between upper caste Nairs and lower caste Pulayas. Upper caste men started physically attacking poor Pulaya farmers and manual labourers and also burnt their homes. Perinadu, Chennithala and Mavelikkara were the focal points of the struggle. As an extension to this riot occurred the “Kallumala struggle” under the leadership of Dalit leader Gopaladas wherein by Pulaya women discarded their caste imposed custom of wearing “Kallumala” or necklace made of stones. This incident paved way for the growth of self-respect and reliance among Dalit women.

Towards Independence

The independence struggles and national movements of Indian leaders started making their inroads into Kerala and many natives began actively participating in the revolts and boycotts. Gandhiji's and Indian National Congress's (INC) call for boycott of foreign goods and governmental duties had its reverberations in Kerala too. INC had strong roots in Kollam. A K Pillai had established units of INC at Kollam and Thiruvananthapuram in 1919. In addition to A K Pillai, there were more prominent congress leaders and freedom fighters in the region like P K Padmanabha Pillai, C Kesavan, T M Vargheese, E V Krishna Pillai, C V Kunjuraman and R Sankar. The meeting of INC was held at Sasthamcotta in 1927 under the auspicious of Kumbalath Sanku Pillai. In order to achieve responsible government, State Congress was formulated with Kollam native C V Kunjuraman as the chairperson. With the formation of this state congress, the struggles for responsible government became more vocal. "Peeranki Maithanam" was the face of the struggles and there was wide participation of workers, students and advocates in this 'samaram'. British administration tried to crush the revolts using arms and ammunitions.

Gandhiji had made visits to Kollam town, his first visit was in 1925 March 12th for the purpose of being a part of the revolutionarily relevant Vaikom Satyagraha. While in the town he had made a historical speech in "Peeranki Maithanam" regarding the perilousness and absurdity of the practice of untouchability and unapproachability. His next visit was in 1927 October 10th for amassing fund for the Khadi Board. He was accompanied by Kasthurba Gandhi. Gandhiji's Kollam visit of 1934 was meant for emancipating 'harijans' and in all his speeches he made comments on the senselessness of the atrocities committed by the upper caste men on the downtrodden class. Mahatma's last arrival to Kollam was in 1937, on his way from Madras and during his reception meeting he made a prolific speech on the philosophical thoughts of Hinduism.

After Independence

Industrial Growth and Decline

Kollam was once a focal centre of large- and small-scale

industries owned by both government and private entities. The town had become a hub of manufacturing and production and gradually became the forerunner in trade and commerce of Kerala. The beginning of this trade bloom occurred during the days of monarchy. Cotton mill and H&C were the pioneers in this list of enterprises.

The establishment of Kundara Ceramic factory by the government in 1940 was a milestone in the development of Kollam town. But the face of Quilon was always its cashew industries from the days of the inception of the first cashew industry in Kollam in 1925 by Joseph Pereira and Sathyanarayanamoorthi. Later on, cashew factories began mushrooming in each nook and corner of the district. Imports and exports counting to crores of rupees were carried out between Kollam and other trade links. Monazite factory, Titanium and sponge factories also became part of the trade map of the region. But unfortunately, the industrial sector of the district is in very pathetic condition mainly due to the lack of proper governmental aid, deficiency in incentives, trade union activities, difficulty in recruiting workers and recurring strikes. The nationalization policy of the communist government also prompted the industries to shift their location from Kerala to Tamil Nadu.

Recently, the tourism industry has been showing a striking progress in Kollam. A network connecting all the important historical structures, architectural monuments, resorts, waterfalls, beaches, hill stations and cave temples has been formulated for boosting tourism.

Tourist Attractions

Palaruvi waterfalls near Aryankavu is an environmental wonder which attracts thousands of tourists annually from all over the world. Jadayupara near Chadayamangalam has been recently renovated and developed into a tourist hub and adventurous spot. The rock structure holds a prominent place in the religious history too as the structure is associated with the mythical fight between Jadayu and Ravan for retrieving Sita. Senduruni Wildlife Sanctuary in Pathanapuram, is visited by throngs of people as the place is known for its rich fauna. Kottavasal and Tenmala Eco-tourism project area

attracts thousands of tourists annually because of its mesmerizing environment and breathtaking viewpoints. Tenmala eco-tourism is characterized by world famous adventure zones and diverse fauna varieties. President trophy Jalolsavam too attracts a lot of people to Kollam.

Trade Union Activities

With the industrialization of Kollam, capitalistic forces began showing their true colors and they gradually started crushing the workers through inhumane measures such as low wages, lack of proper working hours and conditions. And as a reaction to this atrocity, workers began to assemble themselves into unions and welfare organizations. There were numerous trade union leaders like Janardhanan Nair, T M Prabha, T P Gopalan, M N Govindan Nair, T K Divakaran etc. who fought relentlessly for the rights of workers. And as a result of these innumerable struggles, Kollam became the first region in India where factory workers were granted bonus for their work.

Educational Achievements

Since Travancore rulers were educated themselves, they took initiative in spreading education and awareness in their principality by working in collaboration with the British government and missionaries. It was during Rani GouriParvathy Bhai's reign that the decision was taken to establish government schools teaching the mother tongue. The first Malayalam school of Kollam was established in 1867 CE. And following this, many more institutions were established. A large number of convents and girls' schools were also set up. Now, the region can boast of numerous prestigious institutions including SN College, Fathima Mata College, D B College, NSS College, TKM College and innumerable schools of high order and discipline.

Publishing History

More than half a dozen newspapers were published from Kollam, but most of them survived for only a few months or years. Chandrika which got published in 1895 was one of the first newspapers to come out of Kollam. Following it, Swarajyam, Panchajanyam, Desabhimani, Prabhatham, Janayugam, Pouran etc. started its

publication from Kollam. In spite of having a strong press and publication history, present day Kollam has only three newspapers with their edition service in the district.

Important Personalities

Kollam has given birth to many novelists, poets, storytellers and actors who have made a mark for themselves in the map of Kerala's cultural history. This list include such eminent personalities like O N V Kurup, Tirunelloor Karunakaran, Puthussery Ramachandran, K C Siva Pillai, Azhakath Padmanabha Kurup, Kureppuzha Sreekumar, C P Kesava Vaidyan, Lalithambika Antharjanam, D Vinayachandran, K P Appan etc. Some prominent historians too have taken birth in Kollam like Ilamkulam Kunjan Pillai, Shooranad Kunjan Pillai, P Bhaskaranunni, Puthuppalli Raghavan and V Lakshmanan.

Law Enforcement

The law and order of Kollam is maintained through policing and the agency responsible for keeping up the discipline and punish system of the land is Kerala Police. Kollam City Police is the first ISO 9001 certified law enforcement agency in Kerala and the second in India. They make sure of the smooth functioning of law enforcement through the 17 police stations under its control. Even though there is systematic policing there is something lagging behind, especially in the case of women safety, theft, drug peddling and attack on people leading secluded life.

Conclusion

Kollam or Quilon had always left a mark of its own in every field, be it education or trade or arts or politics. Before the formation of Travancore, Kollam was an important port and also the most important town of South India. But with the merging of Kollam with the royal principality, the port and town lost its prominence. Moreover, the recurring colonization of the land by various imperial powers too affected the integrity of the pace. Even though foreign rule had helped the region in developing its education, transportation and trade, it had also created skirmishes and revolts mainly due to its monopolization tendencies.

Towards and after independence, Quilon had achieved flying

colors in industrial production and manufacturing, but everything collapsed within a short span of time and thus the region has now become a cemetery of abandoned factories and other structures. Many revolutionary and gender equality movements had been organized and led in Kollam. Womens' rights activist like J Devika hail from Kollam. Nowadays, the depth of crime against women, children and old people are on the rise in the district but most importantly the ratio of developmental projects allotted to the region is also low. Kollam has become a shadow of other developing districts with a story to boast of its ancient heritage and glory.

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Influence of Nārāyaṇīya on Kṛṣṇagīti Dr Jayanisha K¹

Abstract

Nārāyaṇīya of Melputtur Narayana Bhattatiri is the summary of Bhagavata Purana. It is a famous stotra kavya in Sanskrit. Mānaveda, the King of Kozhikode was a contemporary of Melputtur. Mānaveda, an ardent devotee of Kṛṣṇa was influenced by Nārāyaṇīya for its poetical style in his work Kṛṣṇagīti. The story of Kṛṣṇagīti is based on the 10th and 11th Skandha of Bhagavata. Here a comparison is being made on both texts.

Keywords: Melputtur, Nārāyaṇīya, Kṛṣṇagīti, Mānaveda, Kṛṣṇa, Dasaka, Influence, Meter

Nārāyaṇīya of Melputtūr Narayana Bhattatiri is considered to be the summary of *Śrīmad Bhāgavata Purāṇa*. *Bhāgavata* describes the story of the incarnations of Lord Viṣṇu in 12 Skandhas containing 18000 verses. Melputtūr summarised it into 100 Daśakas containing 1033 verses. There are magniloquent passages and verses in *Bhāgavata*, but Melputtūr narrates them lucidly in poetic language with rhythmic words. *Nārāyaṇīya* was acclaimed as a classic from the beginning. There is no wonder that *Nārāyaṇīya* influenced and inspired many writers in writing stories praising lord Kṛṣṇa, both in Sanskrit and Malayalam. Most of these works are well known in Kerala. Among these works *Kṛṣṇagīti* written by Mānaveda stands unique.

Mānaveda, the author of *Kṛṣṇagīti* was the king of Kozhikode. He was born in Nediyruppu dynasty (Warrier 55). He lived from 1584 to 1658 A.D. It is evident from the documents from the archives of Samutiri Palace (Elayad). From the last verse of *Kṛṣṇagīti* we can assume that it was written in 829 of the millennium era

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which is equal to 1653.² He has also written a Campūkāvya called *Purvabharatacampu*.³

Melputtūr died at the age of 86, but he had completed *Nārāyaṇīya* by his 27th age.⁴ So at the time of Mānaveda, *Nārāyaṇīya* had acquired great popularity. Mānaveda was a devotee of Lord Kṛṣṇa and so naturally he was very much influenced by *Nārāyaṇīya*, which contains verses praising Lord Kṛṣṇa. There existed a warm relationship between Melputtūr and Mānaveda. ‘The reasons for this might be Melputtūr’s contact with Samutiri palace, the scholarship and poetic mentality of both of them and their earnest devotion to the Lord of Guruvayur’ (Elayad 37). That is why there is no wonder that Mānaveda’s composition of the verses of Lord Kṛṣṇa resounds *Nārāyaṇīya*. Mānaveda was influenced by *Astapadiyattam* for the stage performance of *Kṛṣṇagīti* and *Nārāyaṇīya* for the poesy.

As mentioned, *Nārāyaṇīya* is considered to be the summary of the entire *Bhāgavata*. But *Kṛṣṇagīti* consists only the 10th and 11th Skandhas of *Bhāgavata*, which describes the events from Kṛṣṇa’s incarnation to his ascension. *Kṛṣṇagīti* gave great prominence to dance and music with act. Though Mānaveda called his work *Kṛṣṇagīti*, it is known as ‘Kṛṣṇanattam’ in Kerala. It is so called because the verses are arranged for the purpose of dance performance. So, it is a kind of visual poem.

Structure and story of Kṛṣṇagīti

The stories mentioned in *Kṛṣṇagīti* can be noticed from 37th to 89th Daśakas of *Nārāyaṇīya*. Mānaveda wrote *Kṛṣṇagīti* in eight sections, which are entitled – Avatara, Kaliyamardana, Rasakrida, Kamsavadha, Svayamvara, Banayuddha, Vividavadha and Svargarohana. Though *Kṛṣṇagīti* is very much influenced by

2. In *Kṛṣṇagīti*, the final part of 24th verse of Svargarohana reads -

ग्राह्याः स्तुतिर्गाथकैः । which denotes the Kalidinas – 1736612 i.e. 829 Kollam era.

3. *Purvabharatacampu* completed in 1644, in eight Stabakas describes the early stories of the lunar dynasty and intended as a supplement to the *Campubhatatam* of Anantabhatta.

4. For a detailed discussion of Melputtur’s age, See, *Contribution of Kerala to Sanskrit Literature*, K. Kunjunni Raja, University of Madras 1980, pp. 130-135.

Nārāyaṇīya, it has included the ascension of Lord Kṛṣṇa which is absent in *Nārāyaṇīya*, but narrated in *Bhāgavata*.

Ksemendra in his *Kavikanthabharana* describes the ambitious poets into four sections namely – Chayopajivi, Padakopajivi, Padopajivi and Sakalopajivi (*Kavikanthabharana*, II. 1). It is evident that Mānaveda was greatly influenced by the Chaya (theme), Pada (word) and Pada (phrases) of *Nārāyaṇīya*, which was popular among the people. However, Mānaveda's poetical identity can be clearly seen in *Kṛṣṇagīti* since he was not a 'Sakalopajivi'. The aforesaid three factors come out from the influence but the fourth one is mere embezzle.

I. Chayopajivitvam

Chaya means congenial quality of ideas. In *Kṛṣṇagīti* one can see many ideas which are described in *Nārāyaṇīya* but not fully mentioned in *Bhāgavata*.

The introductory verses of Avatara are very much akin to the verses of the 37th Daśaka of *Nārāyaṇīya*. Those verses describe mother earth making complaint to Brahma of her grievances. Asuras caused those grievances. Even killed by the Devas, Asuras were not acquitted from their crimes. They were born again. This story is described in *Nārāyaṇīya*, but not mentioned in *Bhāgavata*. However, Mānaveda has adopted the story into his writings.

सान्द्रानन्दतनो हरे ननु पुरा दैवासुरे सङ्गरे
त्वत्कृत्ता अपि कर्मशेषवशतो ये ते न याता गतिम् ।
तेषां भूतलजन्मनां दितिभुवां भारेण दूरादिता
भूमिः प्राप विरिञ्चमाश्रितपदं देवैः पुरैवागतैः ॥ (नारायणीयम् – 37, 1)
सक्ष्मीनाथ, पुरा सुरासुरमृधे ये कालनेम्यादय-
स्त्वत्पिष्टावपि श्लिष्टकर्मबलतो दैत्या न मुक्तिं गताः ।
तेषां भूरिभरेण भूतलजुषां सा भूतधाली व्यथा –
पात्री वेधसमेत्य वेगत इति प्रोवाच देवावृतम् ॥ (कृष्णगीति – 1. 5)

Thus, from the introductory verses of Avatara itself Mānaveda accepted the idea and style of Melputtūr and expressed his indebtedness to him. It is also notable that in both verses the 'Sardulavikridita' metre is used.

The friends of Kṛṣṇa who had felt resentment, on Kṛṣṇa's

stealing of fruits informed Yasoda that 'Kṛṣṇa had eaten soil'. This portion about stealing of fruits is described in Nārāyaṇīya, which is not present in Bhāgavata. However, Mānaveda accepts this free imagination of Melputtūr. Instead of the word फलसञ्चयवञ्चनक्रुधा (नारा – 46. 2) of Melputtūr, he uses फलकुलसंचोरणात्यन्तकुप्यत् (कृष्ण – 2. 1).

There is a similarity of idea contained in the 2nd verse of Daśaka 62 of Nārāyaṇīya and the 39th verse of Kaliyamardana of Kṛṣṇagīti. The occasion of this narration is the beseech of Nandagopa to Kṛṣṇa for the need of offering to Indra (Indrayaga) and convincing the need of rain on earth.

बभाषे नन्दस्त्वां सुत ननु विधेयो मघवतो
मघो वर्षे वर्षे सुखयति स वर्षेण वृथिवीम् ।
नृणां वर्षायत्तं निखिलमुपजीव्यं महितले
विशेषादस्माकं तृणसलिलजीव्या हि पशवः ॥ (नारा – 62. 2)
जन्तूनां तापशान्त्यै स खलु शतमखः पुष्टिहेतोश्च वृष्टिं
काले काले कृपालुः सृजयति मुदितधीः सर्वलोकैकपालाः ।
वर्षाधीनं नराणां सकलसमुपजीव्यं विशेषादिदं नः ।
सर्वा गव्यापि नव्योपचयमुपजीव्येयमाव्या पृथिव्याम् ॥ (कृष्ण. 2. 29)

Here we can see Kṛṣṇagīti had adopted the idea and phrases of Nārāyaṇīya.

The verses of Rasakrida in Nārāyaṇīya are written in Kusumamanjari metre.

वेणुनादकृततानदानकलगानरागगतियोजना –
लोभनीयमृदुपादपातकृततालमेलनमनोहरम् ।
पाणिसंक्वणितकङ्कणं च मुहुरंसलम्बितकराम्बुजं
श्रोणिबिम्बचलदम्बरं भजत रासकेलिरसडम्बरम् ॥ (नारा – 69. 4)

These verses echo in Kṛṣṇagīti –

पाणिकमलतालमिलितपादपातने ।
पादकटकहेमवलयनादमोहने ॥ (कृष्ण. 6. 1)

These verses are written with rhythmic Pañcari tune and style. Mānaveda has imitated Melputtūr's style of doubling syllables. In the 10th verse of the 81st Daśaka of Nārāyaṇīya Melputtūr describes Kṛṣṇa's theft of Parijata, marrying 16000 damsels and testing Narada:

कल्पद्रुं सत्यभामाभवनभुवि सृजन् द्व्यष्टसाहस्रयथाः
स्वीकृत्य, प्रत्यगारं विहितबहुवपुर्लालयन् केलिभेदैः ।
आश्चर्यान्नारदालोक्तिविविधगतिस्तत्र तत्रापि गेहे

भूयः सर्वासु कुर्वन् दश दश तनयान् पाहि वातालयेऽश ॥ (नारा – 81. 10)

The 5th verse of Banayuddha in *Kṛṣṇagīti* also describes the same theme with the same style:

भामारामे निधाय द्युतरुमुदवहोद्व्यष्टसाहस्रनारीः
प्रीता च प्रत्यगारं विहितबहुवपुर्मोदयामासिथामूः ।
त्वद्रूपालकनद्यत्कुतुकसुरमुनीन्द्रादिविस्मापकैस्त्वं
तैस्तैर्लीलाविशेषैः प्रतिनिलयमलं रेजिषे नेमिषे च ॥ (कृष्ण – 6. 5)

II. Padakopajivitvam

It was to sustain the meaning of the words of Melputtūr that Mānaveda also used the same terms for describing that occasion. This approach has really enhanced Kṛṣṇagīti. Similar incidents can be seen in many parts of Kṛṣṇagīti. This is very well seen in the occasion when the hermit Garga names Kṛṣṇa:

कथमस्य नाम कुर्वे
सहस्रनाम्नो ह्यनन्तनाम्नो वा (नारा. 44. 4)
तेनैवातानयन्नाम स मुसलभृता ते बतानन्तनाम्नः (कृष्ण. 1. 43)

Similarly, this resonance of words is seen in the portion where Yasoda in fury addresses Kṛṣṇa for having eaten soil:

अयि दुर्विनयात्मक त्वया
किमु मृत्सा बत वत्स भक्षिता । (नारा – 46. 4)
वत्सेहात्यन्तकुप्यं जगति मृदशनं किं कृतं दुर्विनीत । (कृष्ण – 2. 1)

Kṛṣṇagīti imitated the words like ‘Temanajemana’ which is described in the 51st Daśaka of Nārāyaṇīya: सतेमनार्निरगमदीश जेमनैः । (नारा – 51.1), राजन्तेमनजेमनाः शिशुजनैः साकं भवानेकदा (कृष्ण- 2. 7)

These terms were not used frequently in the antique. But ever since Melputtūr adopted those words they became popular and that may be the reason why Mānaveda also adopted those words. Another example is – अनोपमं ते भवतो निकेतनम् (नारा – 11. 2)

In this line the word ‘Anopama’ which needs scholarship in its explanation. This word is transcribed in Kṛṣṇagīti as it is in Nārāyaṇīya. व्यसनमनोपमममुदितमनूनं (कृष्ण. 1. पदम् 1. 5)

On his way to Mathura Akrura dipped himself in the river of Kalindi and then he saw Lord Kṛṣṇa in the water and also in the chariot. This portion can also be seen in Kṛṣṇagīti as it is in Nārāyaṇīya.

नियमाय निमज्यवारिणि त्वामभिवीक्ष्य रथोपि गान्दिनेयः ॥ (नारा – 73. 7)
 वेगादागाः प्रतीरं दिनकरदुहितुस्तज्जले त्वां विमज्जम् ।
 वीक्ष्योन्मज्ज्यैक्षत त्वामतिकुतुकमपि स्यन्दने गान्दिनेयः (कृष्ण – 4. 19)

III. Padopajivitvam

In Kṛṣṇagīti one can notice the influence of certain verses of Nārāyaṇīya. Kaliyamardana, which indicates the dance steps, is described in 'Totaka' metre. It appears in the 55 Daśaka of Nārāyaṇīya. In the same way Mānaveda mentions four-line poems of third 'Pada' in Kaliyamardana of Kṛṣṇagīti.

भुवनत्रयभारभृतो भवतो (नारा – 55. 3)
 त्रिभुवनभारभृतोजितभवतो (कृष्ण. 2. पदम् 3. 2)

Here one can see how that line of Nārāyaṇīya influenced him. This similarity can be observed in the following verses also:

उदकादुदकादुरगाधिपतिस्तदुपान्तमशान्तरुषान्धमनाः (नारा – 55. 4)
 उदकादुदकादुरगोथरयात् सविधं तव हन्तुमभीतिरयात् (कृष्ण – 2. पदम् 3. 3)

Here one can see besides the words and meaning Mānaveda was influenced by the rhythm of Nārāyaṇīya also.

The third and fourth verses of the 81 Daśaka of Nārāyaṇīya describe the marriages of Kṛṣṇa. These events are seen in the first and second verses of Banayuddha in Kṛṣṇagīti. In this description also there is a similarity of lines but no skid of ideas.

सत्यां गत्वा पुनरुदवहो नम्रजिन्नन्दनां तां
 बध्वा सप्तापि च वृषवरान् सप्तमूर्तिर्निमेषात् । (नारा – 81. 4)
 जित्वा सप्तापि सत्यामहूत वृषवरान् नम्रजिन्नन्दनां ताम् (कृष्ण – 6. 1)

IV. Vrttopajivitvam(Chandopajivitvam)

In addition to Chaya, Pada and Pāda the metrical influence of Nārāyaṇīya is seen in Kṛṣṇagīti. Melputtūr has used about 25 metres. Among them the most important ones are Sragdhara, Sarddulavikriditam, Vasanthatilakam ... etc. Most of them seemed to the latter poets as inevitable to describe those scenes. Melputtūr has used a new metre Kusumamanjari, which is not seen in Vrttaratnakara. The same metre is used by Mānaveda to describe the same event.

The 55 Daśaka of Nārāyaṇīya describes Kaliyamardana in Totaka metre. In the same way Mānaveda mentions the third poem of third

Pada in Kaliyamardana of Kṛṣṇagīti.

अथ दिक्षु विदिक्षु परिक्षुभित
भ्रमितोदरवारिनिनादभरैः ।
उदकादुदकादुरगाधिपति-
स्तदुपान्तमशान्तरुषान्धमनाः (नारा – 55. 4)
उदकादुदकादुरगोथरयात्
सविधं तव हन्तुमभीतिरयात् ।
अपि मर्मसु दुर्मतिरदशदयं
शिव शिव रभसादपयातभयम् ॥ (कृष्ण – 2. पदम् 3. 3)

Here Mānaveda adopted the style, idea, tune and metre of Nārāyaṇīya. However, it is observed that Mānaveda's भोगनाम्नि नटनमकृत.... gana metre can express more dance effect than totaka metre. The alliteration in the above lines of Kṛṣṇagīti excels more than that of Nārāyaṇīya.

Melputtūr has used Kusumamanjari metre in eleven verses of Rasakrida in Nārāyaṇīya. केशपाशधृतपिञ्जिकाविततिसञ्चलन्मकरकुण्डलं (नारा – 69. 1)

Here importance is given to dance. Kusumamanjari metre is used in Rasakrida of Kṛṣṇagīti also. But it is applied not at the exact occasion of Rasakrida but during the narration of gopikas' coming to Vrndavana when they heard fluty sound.

It can be observed that the aforesaid four factors (Chaya, Pada, Pāda and Chandas) of Nārāyaṇīya are resounded in Kṛṣṇagīti.

The assassination of Pancali's children, discussion of the arrow of Brahma (Brahmastra), protection of Uttara's conception.... etc. are narrated in Kṛṣṇagīti with the same effect of word, idea, meaning and style of Nārāyaṇīya.

संसुप्तद्रौपदेयक्षपणहतधियं द्रौणिमेत्य त्वदुक्त्या
तन्मुक्तं ब्रह्ममस्त्रं समहृतविजयो मौलिरत्नं च जह्नेः ।
उच्छित्यै पाण्डवानां पुनरपि च विशत्युत्तरागर्भमस्त्रे
रक्षत्रङ्गुष्ठमालः किल जठरमगाश्चक्रपाणिर्भव त्वम् ॥ (नारा – 86. 10)
संसुप्तद्रौपदीनन्दनहननकरं द्रौणिमेत्यामुनास्त्रं
ब्रह्मास्त्रं संजहर्ह त्वरितमहृत पार्थश्च तन्मौलिरत्नम् ।
अस्त्रे सन्तानमन्तं गमयितुमुदरं प्राप्तवत्युत्तराया
आविष्टाङ्गुष्ठमालं मुरहर तरसा पालयो बालमेतम् ॥ (कृष्ण – 7. 19)

It is notable that in both of the aforesaid set of verses Sragdhara

metre is used.

Thus, in *Kṛṣṇagīti* from beginning to end the influence of *Nārāyaṇīya* is seen in all matters such as diction, word meaning, formation of idea, poetic style, metrical structure, rhyme, style of presentation etc. However, *Kṛṣṇagīti* is not at all an embezzlement of *Nārāyaṇīya*. Mānaveda has taken special care to enlarge the meaning of words and ideas, which he borrowed from *Nārāyaṇīya*. Thus, he was proficient to keep his identity in all the verses in *Kṛṣṇagīti*. Anandavardhana, the author of *Dhvanyaloka* (IV. 11-15) commends that there is no harm in borrowing certain words, phrases or ideas from any original texts of the scholars.

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Subverting Ableist Binaries: An Analysis of the Confluence of Disability Studies and Blue Humanities in Toni Crowther's *From Wheelchair to Water*

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Abstract

Bodies are in a perpetual state of metamorphosis. The sudden onset of a disability, referred to as an acquired disability, alters all facets of a person's life. In this regard, concepts such as fluidity and instability that remain central to the discipline of blue humanities call for its intersection with disability studies, questioning, for instance, the permanence of the able-bodied/disabled dyad. With reference to the memoir *From Wheelchair to Water* by Toni Crowther (2019), this study attempts to examine the ways in which intersecting both disciplines helps subvert ableist binaries, thereby furthering inclusivity. Through her narrative, Crowther recounts how her passion for swimming gets affected by a life-threatening stroke, leaving her paralysed. The article focuses on how the aquatic environment surrounding Crowther becomes a liberating locale which empowers the disabled body to gain agency and overcome all forms of impediments.

Keywords: Disability Studies, Blue Humanities, Ableist Binaries, Fluidity, Agency

Introduction

In recent times, ecological discourses have shifted their focus from the land to the ocean. Considering the fact that more than seventy per cent of the earth's surface is engulfed by water, coupled with the grave climatic changes that have been unfolding across

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the globe, this shift becomes paramount. The advancement of the notion of ‘blue humanities’ by literary historian Steve Mentz in 2009 initiated the ‘oceanic turn’ in literature, focusing on notions including fluidity, oceanography and ecology. Scholars working in the domain of blue humanities regard the ocean as a societal entity, facilitating studies based on individuals whose lives are associated with and impacted by the ocean.

While theoretical deliberations linking disability with the environment have been emerging lately, the specific association between disability studies and blue humanities remains under-explored. The discipline of disability studies strives to perceive and challenge preconceived notions surrounding the concept of disability, including the able-bodied/disabled dyad. For instance, the dynamic nature of bodies and identities, specifically with regard to acquired disabilities, disrupts the predetermined stability of ableist binaries. As disability theorist Rosemarie Garland-Thomson asserts, disability has become a “way of describing the inherent instability of the embodied self” (5). On this note, certain concepts central to blue humanities, including fluidity and instability, challenge superficial binary oppositions and hierarchies, clearly signalling the importance of examining the two disciplines through an intersectional lens.

With reference to the memoir *From Wheelchair to Water* by Toni Crowther (2019), this article strives to illuminate the ways in which intersecting the academic fields of disability studies and blue humanities provides a space through which ableist constructs can be subverted, thereby furthering inclusivity. Born in New Zealand, Crowther’s entire life pivoted around boats and water, fuelling her ardent passion for swimming. The narrative describes her traumatic transition from a healthy mother of an eight-month-old baby to enduring the harrowing repercussions of a life-altering stroke at the age of thirty-five that renders her incapacitated. Nevertheless, the emancipatory power of the aquatic ecosystem surrounding her helps Crowther realise that paralysis can never keep her at bay. The study aims to analyse how the agential potential of the aquatic environment liberates the disabled body from all forms of limitations.

Analysis

Crowther begins her narration by recalling the day she was travelling with her family to a nearby island on their new boat to celebrate Christmas, the evening of which transformed her life in perpetuity. She remembers waking up that night and sensing a strange feeling. Her husband helped her stand up, only for her to collapse on the floor. Crowther was rushed to the hospital, where she found out that she had suffered a stroke and that recovery would take a long time. She was confused and shocked, wondering how a “young, fit and perfectly healthy” body could suddenly be paralysed (Crowther 15).

This traumatic incident that Crowther encountered serves as a reminder that bodies are in a constant state of flux. After years of living as an ‘able-bodied’ individual, the sudden onset of a disability drastically altered every aspect of Crowther’s life, engulfing her with feelings of fear and distress. A relentless desire for a nostalgic past is seen in the lives of individuals with acquired disabilities, “for the lost able mind/body, the nostalgic past mind/body” (Kafer 42). This is evident in Crowther’s narration as her disability was not congenital but acquired during her lifetime, thus instilling within her the yearning to return to the past. She declares, “the whole thing just seemed like a bad dream and I was going to wake up shortly” (14).

The weeks that followed in the hospital were excruciating for Crowther as she found it impossible to perform even simple tasks like going to the bathroom. On a particular day, she felt exhausted waiting for the nurse and tried to get to the commode by herself, only to collapse on the floor. As she remarks, “[it] was so frustrating having to rely on someone to always be there” (16). The special note placed above her, which read ‘assistance required,’ escalated her fury. As the disability theorist Alison Kafer asserts:

people with “acquired” impairments . . . are described (and often describe themselves) as if they were multiple, as if there were two of them existing in different but parallel planes, the “before disability” self and the “after disability” self. . . . the relation between these two selves is always one of loss, and of loss that

moves in only one direction. The “after” self longs for the time “before,” but not the other way around. (42-43)

The above-mentioned incident in Crowther’s life stands as explicit evidence of this statement. Observing her once-healthy body in a paralysed state has been nothing but traumatising for her, and she continually wished to return to her former self.

The medical reports, which revealed the damage that had occurred to her brain, left the doctors perplexed about how Crowther had survived the stroke. Although the doctors were not optimistic about her recovery, Crowther was determined to begin the process and became ecstatic when a bed became available at the rehabilitation unit. However, upon realising that she was the youngest patient there, she recalls her emotional anguish of feeling isolated amidst all the “old, snoring, groaning, disabled patients” (25). As Erin Moser propounds, “for many, acquiring a disability is accompanied by a grieving period [which elicits] intense emotions such as fear, rage, anxiety, discomfort . . . and feelings of alienation” (1). Although Crowther exhibited these feelings, her steadfast resolve to return home propelled her to relearn daily routines, including showering, dressing and walking without assistance.

After ten weeks of physiotherapy, Crowther was allowed to return home. While at home, she constantly felt agitated at her slow progress, as every little task had to be carried out with extreme caution. In her essay on blue cultural disability studies, Katarzyna Ojrzyńska discusses “the trauma of gaining disability and losing the old ways of functioning in the world” (275). This view is exemplified in Crowther’s remark, “it was nice being home, but so tiring that I wasn’t sure how I was going to cope” (43). The comments she received from strangers who shared accounts of their relatives recovering quickly from stroke further exacerbated her anguish. As Ojrzyńska notes, this incident shows “how difficult it is to empathetically respond to the sense of loss that often accompanies acquiring an impairment without taking recourse to stereotypical, often ableist interpretations and narratives of disability” (277). Although Crowther wondered

if she would regain her former self, her determination helped her persevere through the difficult times.

Meanwhile, Crowther came to know about a swimming centre that offered rehabilitation programs in the water. Even though swimming had been her long-standing passion, the extent of her paralysis made her question the viability of the opportunity. Nonetheless, the tenacity that propelled her to make an effort proved beneficial as it elicited significant changes in her. As rightly stated by Ojzyńska, “the fixedness of the material and social environment [had trapped] the speaker in a narrowly defined role of a helpless victim of fate. By contrast, the . . . openness to potentiality that the watery experience [triggered allowed her] to embrace [her] impaired body” (280). Following months of practice, Crowther gained further mobility and succeeded in swimming her first twenty-five-metre lap, boosting her confidence to a great extent. Moreover, her husband made her a ladder to descend into the water from their boat, providing Crowther with ease and independence. For her, the ladder metaphorically represented a stairway to heaven, connecting her to an environment that she found to be both emancipatory and cathartic, releasing her from the burden of existing preconceptions surrounding her disability.

In the subsequent years, Crowther continued the aquatic therapy and witnessed remarkable improvements in her overall health. Her profound wish to swim for a worthy cause saw her training for a long-distance event in the ocean to raise money for The Stroke Foundation. Despite all her anxieties, through months of arduous training, she completed a long-distance swim of 4.6 kilometres, receiving a rousing reception from a packed audience, including her family. Through several individuals who supported her cause, Crowther raised NZ \$22,000 towards helping stroke survivors, thus making her vision a reality. In her essay, Ojzyńska asserts that in water, “the sense of weightlessness . . . accentuates the socially-constructed and context-dependent character of disability which . . . dissolves, in an alternative, liquid environment in which solid and fixed ideas . . . no longer hold water” (279-80). It is clear from Crowther's narrative that the aquatic environment questions the

fixedness of ableist binaries, including the able-bodied/disabled dyad, suggesting their impermanence. More importantly, water becomes an agential and liberating environment, enabling Crowther to resist and overcome the limitations imposed upon her by the able-centric world.

Conclusion

Crowther's life serves as a testament to the fact that ableist binaries, such as the able-bodied/disabled dyad, are neither permanent nor impermeable. This idea is encapsulated by the oft-repeated statement that becoming disabled is just a matter of time, be it due to illness, age, or accident. The disability theorists Sharon Snyder, Brenda Brueggemann, and Rosemarie Garland-Thomson refer to this as "the fundamental aspect of human embodiment" (qtd. in Kafer 26). The aquatic environment encircling Crowther plays a vital role in shifting fixed categories and perspectives to that which values fluidity and permeability, as well as acting as an agential body through which Crowther gains resilience. To conclude, Crowther's narrative presents reflections on multiple perspectives of disability in conjunction with the aquatic environment, thereby highlighting the significance of forming alliances between disability studies and blue humanities to subvert ableist discourses and foster inclusivity.

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Connecting the Concept of 'Avatar' to the Concept of Consciousness in Upanishads

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Abstract

The profound philosophy of the Vedas and Upanishads is presented in the form of stories in the Puranas. Avatars appear in the Puranas. The question arises: the purpose of puranas being the exposition of the Vedas and Upanishads, why there are contradictions in the stories of Avatars. In an attempt to understand this problem, this paper analyses the concept of 'Avatar', with reference to some incarnations of Lord Vishnu. Viewing it from a different period can often lead to contradictions and controversies. This paper also discusses the relevance of this topic in the present times.

Key words: *Avatar*, *Puranas*, *Upanishads*, *Saguna Brahman*, *Bhakti Yoga*

Introduction

Vedanta, which is one of the six orthodox schools of Indian philosophy, considers *Brahman* as Sat, Cit, Ananda². It is mentioned in Aitareya Upanishad 3.1.3 that *Brahman* is the universal consciousness and everything in this universe is a manifestation of *Brahman* (Gambhirananda). *Atman* is the individual consciousness. According to Taaittiriya Upanishad 2.1.1, *Brahman/Atman* is all pervasive and eternal (Chinmayananda). The nature of Brahman, or Atman, is Existence-Knowledge-Bliss (yogananda.com.au/upa/Upanishads03.html). Jivatma³ has limited himself

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 2. Sat, Cit, Ananda means Pure Existence, Pure Awareness, and Pure Bliss.
 3. Jivatma is the individual self, which resides in all beings assuming a suitable form conforming to the vasana (A past impression in the mind that influences behaviour), it has accumulated during the previous janmas (births).

through *avidya*⁴, which prevents it from realising its true nature. As a result, we entertain the illusion of our body as well as everything in the outside world as real. The erroneous identification of the body (combination of five senses and the master sense, mind) with the *Atman* due to ignorance is the root cause of human sufferings and miseries and for births and deaths (sivanandaonline.org/Brahma Sutras). According to Sankara Bashya of Chandogya Upanishad 8.3-4, the goal of life of *Jiva* is to become one with the *Atman/Brahman*, which is called Self-Realization (Moksha) (Klostermaier). The human mind is accustomed to words, images, and symbols. Hence it is difficult for a layman to meditate on Nirguna Brahman⁵, which is considered as the meditation of the highest order, which leads to *sadyomukti* (immediate liberation) (sivanandaonline.org/Brahma Sutras). Vedas and Upanishads have introduced the concept of Saguna Brahman⁶ to help those people to move along the path of devotion (Bhakti) and attain *moksha* (freedom/liberation). *Bhagavad Gita*, an authentic text on *Bhakti Yoga*, states in 18.66 that single-minded devotion to God is the surest path to *moksha* (Ranganadanandaswamikal). The *Bhakti Yoga* has its origin in the Upanishads. *Śvetāśvatara Upanishad* (6.23) states, “*yasya deve parā bhaktir yathā deve tathā gurau tasyaite kathitā hy arthāḥ prakāśante mahātmanah*” (“He who has supreme devotion to the Deity, and as much of it to the guru as to the Deity, to him indeed, to the great-souled one, these subject matters that have been spoken become revealed”) (S. Gambhirananda). In *Bhagavad Gita* 18.66, it is stated that the path of *Bhakti Yoga* is considered the most suitable path for moksha to those people who are unable to tread the path of *Jnana Yoga* (Ranganadanandaswamikal). That is why the Bhakti cult developed by Sri Ramanuja, interpreting Bhakti based on the Saguna Brahman philosophy of Vedas gained popularity (Wrenn). According to Bhakti Yoga, gradually, as the *Bhakta* advances in his worship of the Lord, his purified mind gets dissolved in Consciousness and

4 Any knowledge, which leads one to more attachment thus getting him trapped in the vicious cycle of births and deaths is considered as inferior knowledge or *avidya*.

5 Brahman without attributes, which is beyond the perception of the mind and senses

6 Brahman with infinite attributes, including form.

he is freed from the *samsaric*⁷ wheel of births and deaths (Burgin).

The Puranas, which fall in to the ‘smṛiti’ category of the ancient scriptures, considered to be written between 3-10 AD, centuries after the Vedas were written, by different personalities in the Vyasa lineage, serve as a complement to the Vedas by helping to understand the philosophy of the Vedas and conveying the ethos of the vedic culture through the innumerable stories narrated in them, which are highly symbolic in nature. “Puranas are fluid bodies of literature that continue to be transformed through the centuries by the process of transmission and adaptation” (Bryant).

According to the Puranas, the triple gods of Hinduism, *Brahma*, *Vishnu*, and *Siva*, called *Trimurti* (Triple Deities), are considered manifestations of the same Supreme Īśvara (*Saguṇa Brahman*).

Concept of *Avatar* (incarnation)

Concept of *Avatar* is a unique idea, which is an extension of the *Saguṇa Brahman* concept in Bhakti Yoga philosophy. Sanskrit meaning of *Avatar* is ‘appearance’, ‘manifestation’, ‘descent’, or ‘materialization’. Rudimentary idea of *Avatar* can be found in the Kena Upanishad, which narrates the manifestation of Brahman as ‘Yaksha’ to destroy the vanity of Indra, Agni, and Vayu⁸ (S. Gambhirananda, Kena Upanishad). The Puranas, introduced the concept of *Avatar* through stories. Bhagavad Gita states, “Though unborn, the imperishable Self, and also the Lord of all beings, brooding over nature, which is Mine own, yet I am born through My own power. Whenever there is decay of righteousness, then I Myself come forth for the protection of the good, for the destruction of evildoers, for the sake of firmly establishing righteousness, I am born from age to age” (Bhagavad Gita IV-6, 7, 8).

The concept of *Avatar* is identical to the *Isvara* (God) concept. The difference is that *Isvara* is considered as Eternal and Absolute, while *Avatars* assume particular forms and are here for a limited period of time to accomplish specific duties (Sai).

7 “samsaric” means the indefinitely repeated cycles of birth, suffering, and death caused by karma.

8 In Kena Upanishads the entire 3rd Chapter from sloka 1 to 12 shows how Brahman appearing in the form of ‘Yaksha’ destroyed the egoism of Gods Indra, Agni, and Vayu.

Philosophy behind the concept of *Avatar*

- Swami Sivananda describes *Avatar* as the descent of God on earth for the spiritual upliftment of man by developing Bhakti in him and enabling him to perform duty without desire for reward. *Avatar* removes the veil of ignorance of thousands of men and women and takes them to Moksha (Sivanandaonline.org.Doctrine of Avtarhood). Sankaracharya in his commentary on Brahma Sutra (III, 2, 14) states “Those other passages (in the Vedas and puranas), on the other hand, which refer to a Brahman qualified by form do not aim at setting forth the nature of Brahman, but rather at enjoining the worship of Brahman.” Lord Krishna has clearly stated in Bhagavad Gita that the concept of Saguna Brahman and Avatar is not meant for Jnana yogis (Bhagavad Gita VII-24)⁹. Bhagavad Gita 12.8 declares, those who completely fix their mind on Lord Krishna and surrender their *Buddhi* to Lord Krishna remain in him (Ranganadanandaswamikal) and are liberated by going beyond the vicious cycle of birth and death. On reflection, anybody can feel that the stories of the incarnations must have given solace to the people, whose life became miserable due to the atrocities perpetrated by evildoers like powerful demons helping them to come out of the utter confusion and despair by instilling confidence in them that God will protect them in all difficulties. These stories are more powerful than stores, which convey only moral lessons because they help in developing *bhakti* towards God in devotees and prompt them to surrender completely to God. This will gradually purify their minds and lead them to *moksha*. Purification of mind, which brings the mind to complete stillness, is a prerequisite for *moksha* (Madhavananda). Mandukya Upanishad 3.46 states that purity of mind brings mind to complete stillness. Motionless mind becomes identified with *Brahman* (S. Gambhirananda, Mandukya Upanisad).
 - Going by the Upanishads assertion that the Individual Self (Atman) and the Universal Self (Brahman) are one and the
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- 9 “Those devoid of reason think of Me, the unmanifest, as having manifestation, knowing not My supreme nature, imperishable, most excellent. “ (Bhagavad Gita VII-24)

same, all living beings are incarnations of God only. But due to the bondage caused by ignorance, the Jivatma does not realize its real nature and cannot exercise his full divine powers. Whereas the incarnation of God

- knows fully well its true nature and hence can manifest all his divine powers to the full extent in order to accomplish the purpose of his descent (Bhagavad Gita IV-6) (Jayaram).
- By presenting ‘fish’, ‘tortoise’, and the ‘boar’ as the *Avatars* of Vishnu, these subhuman creatures are elevated to the status of the Almighty, which conveys the *Upanishadic* idea of unity of all beings and the need to show empathy to every living being.

Concept of Avatar vis-à-vis. other Religions and different Indian schools of thought

The doctrine of the Incarnation is a fundamental characteristic of Christianity, which is a widely accepted belief in the European world. The Hindu concept of *avatar* differ significantly with the Christian concept of Incarnation. In Christianity, God Incarnated only once as Jesus of Nazareth (Samples), whereas an avatar in Hinduism is neither a messenger of God nor a prophet but God himself, who descent on earth in a mortal body in various forms as humans and animals (Jayaram. The Meaning and Concept of Incarnation in Hinduism)

The purpose of the Incarnation in Christianity was to reveal God to mankind and to redeem sinful human beings through Christ’s sacrificial atonement (Titus 2:13) (Samples). “The Son of God became a man to enable men to become sons of God” (Lewis, 1952)¹⁰, (Samples) whereas the in Brihadaranyaka Upanishad Volume II.4.4.6, it is stated that the purpose of incarnation in Hindu religion is to enable men to transcend bad as well as good deeds and performing deeds without desires, and become one with Brahman (Yati). Jesus was considered to be a historical figure who took birth, lived in this world, and died 2,000 years ago (Valea). But the avatars of Hinduism cannot be attributed any specific historical dates as these are characters of symbolic stories narrated in the Puranas to convey the messages of the Vedas and Upanishads.

10 In this quote, Lewis slightly rephrases a statement made by the ancient church father Athanasius (ca. 296– 373).

Islam totally rejects the idea of incarnation of God into human form. “Worship Allah (alone), avoid all deities (An-Nahl16:36) (legacy.quran.com/16/36). However, Islam recognizes the concept of prophethood. According to Islam, the Prophets and Messengers were distinguished human beings with the purest and highest mental and spiritual qualities, who conduct all the routine natural activities and undergo natural experiences just like other human beings; who were specially selected to receive the revelation from Allah. The purpose of the messengers and prophets is to guide people through the right method of worship of Allah by conveying the revelations received by them from Allah. Prophet Muhammad is considered as the Last and Final Messenger of Allah (en.wikipedia.org/wiki/Prophets_and_messengers_in_Islam).

Out of the six Orthodox schools (*Astika*) of Indian philosophy, Samkhya and Poorva Mimamsa schools reject the idea of a creator God and hence do not approve of the concept of Avatar (Cohen). Yoga philosophy lays emphasis on Self-realization by getting elevated to superior levels of consciousness. According to yoga philosophy, the belief in God is only required as a help in the initial stage of mental concentration and control of the mind and hence the concept of avatar is nowhere discussed (yogapedia.com/definition/5395/avatar). Nyāya and Vaisheshika, which also accept the authority of the Vedas believe in the existence of *Isvara* (God). But no mention of Avatars is seen anywhere in these scriptures.

Uttara Mimamsa (Vedanta), which is among the six orthodox schools can be classified mainly into three: Absolute Monism of Shankara, Vishishta Advaita or qualified monism of Ramanuja, and Dvaita of Madhvah (George). There are other classifications also. *Advaita Vedanta*, states, “*brahma satyam jaganmithya jivo brahmaiva naparāḥ*”, which means that *Brahman* is the only reality, the world is unreal, and there is no difference between *Brahman* and Atman. Mandukya Upanishad 2.1 proclaims, “*Ayam atma brahma*,” (“This Atman (Self) is Brahman”). To explain Saguna Brahman concept including *Avatar*, which is an integral part of the *Saguna Brahman* concept, Sankaracharya introduced the concept of *Maya*, which is explained as that which is superimposed on Brahman (shankaracharya.org/advaita_vedanta.php/The Advaita Philosophy

Of Sri Sankara).

The *Avatar* concept well fits into the Vishishtadvaita philosophy of Ramanuja, which believes in a Personal God or *Ivara* with attributes, who is considered as the creator, sustainer, and destroyer of all existence (Srinivasan). Dvaita Vedanta also accepts the concept of Avatar (hinduism.stackexchange.com/questions/18987/avataravaada-and-vedanta-are-there-any-contradiction?)

The ancient Indian Religions of Buddhism and Jainism, and schools of thoughts of Carvaka and Ajivika, which are considered as the Heterodox Schools of Indian Philosophy (Nastika) are built on the foundation of atheism. Since they rejected the idea of a creator God, these philosophies do not subscribe to the idea of Avatarhood. They considered that the gods play no role in spiritual liberation and enlightenment. Buddhist philosophers even argued that belief in god or gods is a distraction to those who strive for enlightenment (Cohen).

Relevance of Avatar stories in the present-day context

- Story of Avatars being the literary and imaginary extension of the Vedas, righteousness and morality are highlighted as means for attaining purification of mind.
- Rama, in the words of Swami Vivekananda – is “the embodiment of truth, of morality, the ideal son, the ideal husband, and above all, the ideal king.” This idea of Rama is most relevant and worth practicing in modern times of unrest and chaos.
- Mahatma Gandhi and various leaders of Indian Freedom movement as well as famous writers like Henry David Thoreau, John Keats and Walter Hagan and world-famous composer Beethoven and various other personalities drew inspiration from Bhagavad Gita. Even today, people from all over the world are finding comfort and guidance in the pages of the Bhagavad Gita.
- The story of *Narasimha Avatar* helps foster the faith of the devotees that they are under the protection of God, whenever they are in trouble. This story clearly passes on to the devotees the knowledge as to how in the modern world of chaos and unrest, *Bhakti Yoga* should be practised to attain peace of mind.

Arguments against the concept of Avatar.

There are some common objections raised against the concept of Avatar. “How can the unborn God assume the form of a living being?

Is it not a contradiction to present the Almighty, who is defined as infinite and eternal in a finite and perishable human body? How can the Purusha who stands as the Witness be presented as involving actively in a finite body?" Swami Sivananda argues that the doctrine of *Avatarahood* is perfectly rational, logical, and tenable. He states, "God is omnipotent and omniscient. God who has created the bodies for others, can create a body for Himself as well. As He has control over Maya, He is fully conscious of His divine nature though He assumes a form. Still, He is infinite and unconditioned" (Sivanandaonline.org.Dctrine of Avtarhood).

Sankaracharya states, "Just as the light of the sun or the moon after having passed through space enters into contact with a finger or some other limiting adjunct, and, according as the latter is straight or bent, itself becomes straight or bent as it were; so Brahman also assumes, as it were, the form of the earth and the other limiting adjuncts with which it enters into connection." To the question, does this not imply a contradiction of assertions of the Upanishads that Brahman does not possess double characteristics (Br. Up. III, 8, 8; Ka. Up. I, 3, 15), Sankara answers in the following words. "By no means, what is merely due to a limiting adjunct cannot constitute an attribute of a substance, and the limiting adjuncts are, moreover, presented by Nescience only. That the primeval natural Nescience leaves room for all practical life and activity--whether ordinary or based on the Veda (Brahma Sutras (Shankaracharya Bashya) III, 2, 15 (Thibaut))."

Relation between Avatars and Social Ethos

Each *Avatar* glorifies a particular principle and beliefs depending upon the social ethos prevalent at that time. Viewing it from a different period with changed social customs and beliefs, can often lead to contradictions and controversies (Turlapati).

The people living in the present age where human rights and gender equality are considered as indispensable characteristics of a civilized society, cannot digest the act of Rama subjecting Sita to prove her chastity through purification in the fire and his abandoning her afterwards in the forest in the larger interests of fulfilling the duty of a King. Ramayana, which is one of the most popular epics in the world is deeply interwoven into the sociocultural history of

India (Jayaram V). According to the social and cultural customs and beliefs prevalent in that period, these acts of Rama were considered highly admirable, upholding the concept of Dharma.

The wide popularity of Ramayana in many Asian countries including Burma, Indonesia, Cambodia, Laos, Philippines, Sri Lanka, Nepal, Thailand, Malaysia, Japan, Mongolia, Vietnam, and China, shows the social relevance of the characters and the life revolving around them, in these countries because the various elements of the tale find a suitable match with the local cultural ethos of these countries. This story thus can be said to play a considerable role in the cultural unification of these countries in the Asian region (Sharma). Sri Sathya Sai Baba states, “The idea of Rama is most relevant to the world, at a time when it is fraught with chaos and confusion” (Sai Lakshmi).

Symbolism in the story of the Avatars

Different layers of meaning are embedded in the stories of Puranas. Depending upon the degree of intellectual and spiritual advancement, the spiritual aspirant can derive different messages from these stories. While a layman wanders in the periphery of these stories, perceiving only the superficial meaning of these stories resulting in superstitions, perversions of truths, contradictions, and controversies, a person placed in the higher ladders of spirituality, delve deep into these stories and the hidden meanings of these stories unravel themselves as flashes from the depths of consciousness in moments of heightened awareness (Parthasarathy).

The Bhagavad Gita, which is a contribution of the Krishna Avatar is highly symbolic and philosophical. The battle presented here is not a battle in the real sense. It is a symbolic presentation of the battle of good and evil that goes on in our minds. It teaches us how to eradicate ‘*samskara*’¹¹ from our mind, which creates the covering of *avidya* that separates the *Jiva* from *Atman* by following any of the exclusive paths of Jnana Yoga, Raja Yoga, Bhakti Yoga, or Karma Yoga, or various permutations and combinations of these paths, depending on the nature and temperament of the individual and come out of the vicious cycle of birth and death and attain moksha.

According to Sri Sathya Sai, Rāma represents the supreme truth

11 Samskara is the impression created by sensual experiences of all the previous janmas (births) (sunk deep into the subconscious mind(citta))

(Paramatma); Sita represents absolute wisdom (Brahma-jnana), which is thwarted by desire for the golden deer, the result of which was separation (Rama Devi). By understanding the symbolic meaning of Ramayana, the controversies regarding the actions of Rama towards Sita and Vali will disappear into thin air.

Conclusion

Vedas, *Upanishads*, and Scriptures share real wisdom and declare the purpose of human life as attaining *moksha*. They state that Consciousness is the sub-stratum of everything in this universe and that Consciousness is the eternal reality. Everything else is impermanent. The body as well as the mind is part of matter only; the only difference is that the mind is subtler than the body. Even though it appears that mind is the cause of suffering, and that mind can eradicate suffering, *Upanishads* state that, mind being matter is non-sentient and suffering can be eradicated only when Consciousness shines, which happens when mind gets dissolved completely. To achieve this, many paths are prescribed depending on the mental construct of the *Sadhaka* (*spiritual aspirant*). Hinduism allows maximum freedom to the *Sadhaka* in the selection of the path to pursue the goal of self-realization. Depending upon the temperament, taste, and the nature of a person, he can choose any of the exclusive paths prescribed by the *Vedas* or a permutation and combination of different paths. The story of Avatars depicts how the path of *Bhakti Yoga* leads the devotees to Moksha by purifying their minds.

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Extraction of historicity from Sanskrit literature

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Introduction

Sanskrit is a language that is rich in its literary merit and depth. Whenever a question arises against the studies in classical languages like Sanskrit, Greek and Latin the cursor points to the richness in literature and cultural studies fostered by them. According to Sriman Narayana Murthy “The studies in the classical language is like Sanskrit, Greek, and Latin are neither an entertaining recreation nor a leisure time curiosity. It offers an opportunity for a unique intellectual experience of high educational value.” He also quotes that “The present becomes meaningful when it is beer upon the past. Thus, to link closely with the past and explore the past with only the present in mind becomes most purposive research. Cultural change is the aim of every nation for the benefit of its people” (Murti 2-3).

Sanskrit literature possess literal as well as historical factors. Some of the literature indicates directly to the historical facts, glorification, and unauthentic findings. The historicity in Sanskrit literature can be found mainly in two types, direct availability from works and indirect or unconscious manifestation. This paper focuses on the relevance of cultural studies as well as the processing of historical facts from it. The first portion of this paper discusses about the relevance of cultural studies. Some authors convey their personal details and historical details in their work. The visible historicity in such literature is the second topic of discussion. The third is the process of filtration of hidden historical facts from the

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Sanskrit literature.

Relevance of cultural studies

The terms like behaviour, conceptual and physical human constructions come under the realm of culture. It is dynamic in nature. In a literary work, there will be several historical and cultural factors. One can study about any cultural factor. All of these comes under cultural studies. But they did not consider in the periodical discussions. In 1950s a group of thinkers from Newleft of America, strongly reacted against the orthodox Marxism and liberal humanism. Cultural studies which are consider seriously nowadays are the contribution of the reaction made by the Newleft group. They were revisionists. They claimed that they were Marxist till the end. Therefore, cultural studies can be considered as another branch of Marxism (Dr.D. Benjamin)

India is a country enriched by its cultural features. Hence there is a necessity to unravel the history through culture. History of a place can be extracted from the mentality of people, archaeological and epigraphical evidences and customs and traditions. Language is the direct reflection of mentality of its speakers. Therefore, literature in those periods become relevant. Even though the archaeological evidences fail to find the history, cultural studies are the only dependable source of knowledge. For example, we have no clear inscriptional evidence dating back to third century B.C. The archaeological survivals in the Harappa and Mohenjodaro excavations still pose serious problems regarding their origin and hopefully cultural studies might define them (Murti 4).

Direct access to historicity

Sanskrit is a language that has existed in India since ancient times. The first poetry was Rigveda. After which there was a continuous flow of literature in Sanskrit. Several texts from the ancient times remain undefined. Even if the name of author is known, no other details are available about the identity of the poet and the period in which it was written. In contrast to such texts some authors mention their details in their works or attach references to other texts.

Melputtūr Nārāyaṇabhaṭṭathiri, the author of *Nārāyaṇīya* gave away his personal details in his grammar text named *Prakriyāsarvaswa*. There are many anecdotes about him which are

mostly fanciful with little foundation and may not be reliable for research purpose. *Melputtūr* is the name of his family. His father was *Māṭṛdatta* and house was situated on the banks of the river, now known as *Bhāratapuzha*, which joins the sea at *Ponnāni* on the west coast. All the above-mentioned details are contained in:

भूखण्डे केरलराज्ये सरिदमिह निलामुत्तरेणैव नवा-
क्षेत्राद्भव्यूतिमाले पुनरुपरिनवग्रामनाम्नि स्वधाम्नि ।
धर्मिष्ठाद्भट्टतन्त्राद्यखिलमतपटोर्मातृदत्तद्विजेन्द्रा-
ज्जातो नारायणाख्यो निरवहदतुलां देवनारायणज्ञाम् ॥ (Bhaṭṭathiri 119)

In Kerala, only a *gavyūdi* to the north of the river *Nīlā*, in the place called *Nāvā* (modern *Tirunnāvāya*), in the house named *uparī-nāvā-grāma* (*Melputtūr* in Malayalam), born of the great Dharmīṣṭha, *Māṭṛdatta*, well versed in all branches of learning systems of Bhaṭṭa, and very pious, author named *Narayana*, have fully carried out the orders of *Dēvanārāyaṇa*.

Similarly, *Nagēśabhaṭṭa* marked his details in his text. *Nagēśabhaṭṭa* is a grammarian, author of several grammatical texts such as *Śabdendhuśekhara*, *Manjūṣa* and *Paribhāṣendhuśekhara*. In his text *Śabdendhuśekhara*, he mentioned the details like names of his father, mother, and the ruler of that time.

पातञ्जले महाभाष्ये कृतभूरिपरिश्रमः ।
शिवभट्टसुतो धीमान् सतीदेव्यास्तु गर्भजः ॥
याचकानां कल्पतरोररिकक्षहताशनात् ।
शृङ्गवेरपुराधीशाद् रामतो लब्धजीविकः ॥ (Bhaṭṭa 1-2)

These are the first two verses of *Mangalasloka* in *Śabdendhuśekhara* text. Here he describes himself as the commentator of *Mahābhāṣya* out which arises that this text has written only after the completion of *Mahābhāṣya* commentary named *Udyota*. Then says that he is the son of *Śivabhaṭṭa* and *Satidēvi*. He resided in *Sṛṅgaverapura*, which was under the rule of *Rāmasimha*. These details are available directly from the slokas.

Samgrah, the text was written by *Vyadiḥ* which had not been discovered yet. The evidence of this text is depicted in *Mahābhāṣya* and *Vākya-padiya*.

Extraction of historicity from non-explicit information

Extraction of historicity in Sanskrit literature is relatively a tough task. Even though it is not easy, through proper analysis of content we

can access them. Historical kavya is one of the categories of literature. *Mūṣakavamṣa* of *Atula* is a well-known historical literature that describes the history of *Mūṣaka Kula*. Each piece of literature has its own historical and political sides. The history in those texts may be hidden within the work itself. Most of the historical kavyas in Kerala are based on the life of rulers. Glorification of events and praise of kingship were common among them. Extraction of substantial events from them remains a herculean task. For that, the researcher must be aware of the history of that period thoroughly.

The earliest Indian poetry that has come down to us is found in Rigveda. It is well known that this work consists of sacred songs and that its interest to a modern student is historical, not poetical. But at the same time, it would be incorrect to think that the work is devoid of aesthetic merit (Thapar). Sanskrit literature possess such historical events and literal merits. Although not directly connected with the history of Sanskrit literature, the subject of the history of the settlement of the indo-Aryans in the Rigveda is interesting.

Conclusions

There has been continuous flow of literature in Sanskrit from the Vedic period and it can stand as an epitome of cultural studies. Sanskrit literature can be used as a tool to study culture and understand history deeply. The historic approach in Sanskrit literature can be applied in two ways according to the direct availability of information and by the hidden or indirect manifestation of history. When several available Sanskrit texts provide the necessary direct information, indirect historical information can be extracted through proper analysis of text.

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चित्सुखेन प्रतिपादितं अविद्यालक्षणम् डॉ. सन्तोष सि. आर्¹

प्रबन्धसंग्रहः

अद्वैतदर्शने अविद्येति प्रमेयः मुख्योस्ति । इयं अज्ञानं, माया, मिथ्याज्ञानं, विद्याविरुद्धा अयथार्थबुद्धिः इत्यादिपदैरपि व्यवहियते । अविद्यमानत्वं वा अवास्तवत्वं वा भवति अविद्यायाः अविद्यात्वम् । सर्वथा प्रमाणासहिष्णुत्वं अविद्यात्वे विद्यते । तेनैव तत्र अवस्तुत्वं असत्त्वं च घटते । तथात्वे सत्यपि व्यावहारिकं सत्त्वमपि अविद्यायामस्ति । एवं व्यावहारिकं सत्त्वं पारमार्थिकं असत्त्वं चोभयं अविद्यायां दार्शनिकैः परिकल्प्यते । इदमेवास्ति अविद्यास्वरूपस्य अनिर्वचनीयत्वम् । अविद्या अभावरूपापि भावप्रपञ्चस्य निदानमिति भावात्मिका च । एवं सद्रूपत्वं असद्रूपत्वं उभयात्मकत्वं उभयविलक्षण स्वरूपत्वं चाविद्यायां अद्वैतदार्शनिकैः प्रतिपादितम् ।
मुख्यशब्दः- अविद्या ।

आमुखः

अद्वैतसिद्धान्तानुसारं प्रपञ्चः मिथ्या । शुद्धचैतन्ये अनिर्वचनीयया अविद्यया प्रतिभासमानोपि अविद्याकार्यः दृश्यप्रपञ्चः वास्तवसत्ताशून्यः इति अद्वैतदर्शनम् । प्रपञ्चस्य व्यावहारिकसत्तावत्वं अद्वैते समर्थितम् । अविद्या नाम अनित्याशुचिदुःखानात्मसु नित्यशुचिसुखात्मख्यातिरिति सामान्यतः प्रसिद्धा । सत्त्वेन असत्त्वेन सदसत्त्वेन वा अनिर्णयस्वरूपा अनिर्वचनीयात्मिका भवत्यविद्येति शङ्करः । अघटितधटनापटीयस्याः अविद्यायाः चित्सुखोक्तं लक्षणमस्ति अनादित्वे सति भावरूपं विज्ञाननिरस्यं अज्ञानं (अनादित्वविशिष्टविज्ञाननिरस्यभावरूपत्वम्) इति । लक्षणोष्मिन् अनादिपदेन पूर्वज्ञाने लक्षणस्यातिव्याप्तिं वारयति । यतः उत्तरज्ञानेन पूर्वज्ञानस्य निवृत्तिः दृश्यते । भावत्वेन प्रागभावे अतिव्याप्तिं परिहरति । यतः ज्ञानरूपकार्येण ज्ञानप्रागभावनाशः विद्यते । विज्ञाननिरस्येन आत्मनश्च अज्ञानव्यावृत्तिः विवक्षिता । यतः ज्ञानं अज्ञानस्यैव निवर्तकमिति पञ्चादिकावचनदिशा ज्ञानान्निवर्तकत्वं अज्ञाने हि युक्तम् । अनादिभाववच्छिदात्मनि ज्ञाननिवृत्तित्वाभावात् नेदं लक्षणं आत्मनि अतिव्याप्तम् । असावविद्या अनादिः, भावरूपा (अभावस्वरूपिणी न), ज्ञाननिवर्त्या तथा अनिर्वचनीया चेति विवक्षिता ।

अविद्यैव अज्ञानम् । इयं तावत् शक्तिः, तमः, माया, अजा, प्रकृतिः, अव्यक्तं इत्यादिपदैश्च शास्त्रेषु व्यवहियते । दुरमेते विपरीते विषूचि अविद्या इति कठोपनिषदि, मायामेतां तरन्ति ते

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इति भगवद्गीतायां, तमसो मा ज्योतिर्गमय इति बृहदारण्ये, अजामेकां लोहितशुक्लकृष्णां इति श्वेताश्वतरे, महतः परं अव्यक्तं इति तथा देवात्मशक्तिं स्वगुणैः निगूढां इति च कठे च विभिन्नशब्दैः अविद्येयं परामृष्टा दृश्यते । महासुषुप्तिः, अक्षरः, आकाशः, मिथ्याज्ञानं इत्यादिभिः प्रभूतैः पदैः शङ्करेण च स्वभाष्येषु इयं प्रतिपादितास्ति । पञ्चपादिकायां अक्षरं, निद्रा, आकाशं, महासुषुप्तिः, लयः, शक्तिः, अग्रहणं, अव्यक्तं, तमः, नामरूपं, अव्याकृतं, अविद्या, माया, प्रकृतिः इति अविद्यायाः पञ्चदश पर्यायशब्दाः सङ्कीर्तिताः । अविद्या भावरूपास्ति नाभावरूपा । अभावस्य कथमपि यः कश्चन परिणामः असम्भवः इति अविद्यायाः अभावरूपत्वे जगतः अविद्योपादानत्वं असम्भवं भवेत् । ज्ञानाभावातिरिक्तस्य भावरूपस्य अविद्यायाः अनुभवादास्ति सुखमहमस्वाप्सं न किञ्चिदवेदिषमिति सामान्यव्यवहारः । इदं सर्वं मनसि निधाय सदानन्देन वेदान्तसारे उक्तम् यथा अज्ञानं तु सदसद्भ्यां अनिर्वचनीयं त्रिगुणात्मिकं ज्ञानविरोधि भावरूपं यत्किञ्चिदिति वदन्त्यहमज्ञ इत्यादनुभवात् । देवात्मशक्तिं स्वगुणैः निगूढामित्यादिश्रुतेश्च इति ।

यदनादित्वे सति भावरूपं तदनिवर्त्य यथात्मा इत्यनुमानविरोधः नाज्ञानलक्षणे अस्ति, येन असम्भवित्वमिति दोषः लक्षणे स्यात् । लक्षणविशेषणं भावत्वं नाविद्यायां वस्तुतामुपपादयति, यतो ह्याविद्यायाः अनिवृत्त्या असम्भवः आपद्येत । लक्षणे अभावविलक्षणत्वमात्रं भावत्वेन विवक्षितम् । एवं भावाभावविलक्षणत्वं अविद्यायां समन्वेति ।

अविद्यायाः परिभाषाः

अनादित्वे सति भावरूपा ज्ञाननिवर्त्या इति लक्षणं अविद्यापरिभाषा भवति । नञा सह विद्यायां समस्यमानायां विद्याभावः, विद्याविरोधी, विद्यान्यो वार्थः लभ्यते । किन्तु नञर्थानां एषां ग्रहणे अविद्यायाः अनिर्वाच्यत्वं न स्पष्टीभवति । अतः परिभाषेयं युक्तास्ति । ज्ञाननिवर्त्यत्वं, अनादित्वविशिष्टज्ञाननिवर्त्यत्वं, अनादित्वे सति अनिर्वचनीयत्वं, भ्रमोपादानत्वं इत्याद्यविद्यायाः लक्षणान्तराण्यपि दार्शनिकैः सन्दर्शितानि सन्ति । एतेभ्यः भ्रमोपादानत्वमिति अन्यतमं अविद्यालक्षणमपि निर्दृष्टमिति चित्सुखेन संगृहीतमस्ति । नहि कूटस्थात्मनि कस्याप्युपादानत्वम्, येन आत्मन्यतिव्याप्तिः, भ्रमस्य सत्योपादानतया तत्सत्यत्वञ्च स्याताम् । किन्तु नहि भ्रमः सत्यः । नहि चैतन्यं परमार्थतः वियदादिविकारवद्वा तद्भेदतुर्वा । अविद्यावेशप्राप्ताप्राप्तपुरुषबुद्धयधीनः अस्ति अविद्यायाः वियदादिपरिणामः । अविद्याविवर्तजगदुपादानत्वं न आत्मनि अविद्यायाः वास्तवोपादानत्वं उपपादयति । आत्मव्यतिरिक्तं सर्वं मृषा । निरोधो वा उत्पत्तिर्वा वस्तुतः नस्तीति अद्वैतसम्प्रदायः ।

विवर्तोपादानत्वं अभिप्रेत्यैवात्मनः, तस्माद्वा एतस्मादात्मनः आकाशः सम्भूतः इत्यादिश्रुतिभिः, ब्रह्मसूत्रे जन्माद्यस्य यतः, प्रकृतिश्च इत्याद्यधिकरणैश्च जगद्भेदत्वमुक्तम् । शुद्धतत्त्वं प्रपञ्चस्य न हेतुरनिवृत्तितः ज्ञानज्ञेयादिरूपस्य मायैव जननी ततः इति भर्तृहरिणापि भणितम् । भ्रमो न वास्तवः तथापि तस्याभाववैलक्षण्यात् एतावत्कालं इदं रजतं इत्यभात् इत्यनुभवविरोधः नास्ति । अविद्यायाः भ्रमोपादानभूतायाः प्रमाणविषये प्रयोगः विवादास्पदः विभ्रमः एतज्ज्ञानकारणाबाध्यातिरिक्तोपादानः विभ्रमत्वात् देवदत्तादिविभ्रमवत् इति ।

अविद्यायां प्रमाणम्

देवदत्तप्रमा देवदत्तनिष्ठप्रमाभावातिरिक्तानादेः ध्वंसिनी प्रमात्वात् यज्ञदत्तप्रमावत् इत्यनुमानं अविद्याविषये प्रमाणम् । विद्याभावभिन्नं अत एव भावात्मकं, विज्ञाननिरस्यं आदिरहितञ्चास्ति अनिर्वचनीयमज्ञानम् । प्रमा स्वप्रागभावनिवृत्तिरेव नतु निर्वर्तिकेति मतमप्यस्ति । तन्मतमनुसृत्य

यज्ञदत्तप्रमायाः स्वप्रागभावनिवृत्तिरूपत्वत्, तत्र निवर्तकत्वलक्षणसाध्याभावात् दृष्टान्तः साध्यविकलः स्यात् । तन्निवारणाय देवदत्तप्रमा तन्निष्ठप्रमाभावातिरिक्तानादिनिवृत्तिरिति तान्प्रत्युच्यते ।

नाद्वैते सुखदुःखेच्छादीनां अन्योन्याभावरूपत्वमस्ति । नहि सुखाभावः दुःखं, दुःखाभावश्च सुखम् । सुखाभावातिरिक्तसत्ताकमस्ति दुःखम् । एवमज्ञानमपि ज्ञानाभावातिरिक्तसत्ताकमिति भावात्मकम् । नानिर्वचनीयाविद्यासाधानुमाने व्याप्यत्वासिद्धिः । देवदत्तासमवेतत्वं, देवदत्तान्यसमवेतत्वं वा संभाव्यमानोपाधिः नाल साध्यव्यापकः । यतः देवदत्तनिष्ठप्रमाभावभिन्नसुखादिप्रागभावस्यानादेः निवर्तकत्वं साध्यं देवदत्तसमवेतसुखादिषु अस्ति, किन्तु न तत्र देवदत्तासमवेतत्वमुपाधिः । अत्र देवदत्तप्रमा अनादिभावनिवर्तकत्वानधिकरणं पदार्थत्वात् घटवदिति सत्प्रतिपक्षे, यस्य कस्यचिदनादिभावस्यानिवर्तकत्वसाधनात् सत्ताद्रव्यत्वादीनां च तथात्वेनाङ्गीकारात् सिद्धसाधनत्वमस्तीति न अदुष्टता । यदि उभयवादि सम्प्रतिपन्नात्माद्यनादिभावव्यतिरिक्तस्य अनादेः भावस्य अभावविलक्षणस्य अनिवर्तकत्वं सत्प्रतिपक्षे साध्यञ्चेत् पूर्ववादिनां तादृशानिर्वाच्याविद्यायाः अप्रसिद्ध्या अप्रसिद्धविशेषणत्वं स्यात् ।

न किञ्चिद्वेदिषम् इत्युत्थितस्य स्मरणोन्नीतः सुषुप्तिकालीनानुभवश्च अनिर्वचनीयाविद्यायां प्रमाणम् । अद्वैतिनः अज्ञानविषयकनिर्विकल्पकानुभवं सुषुप्तौ अङ्गीकुन्ति । तार्किकास्तावत् प्रतियोगिविशेषिततज्ज्ञानं तु विशिष्टवैशिष्ट्यबोधमर्यादां नातिशेते इति सप्रतियोगिकाभावज्ञानस्य सविकल्पकस्वरूपतामाहुः । किन्तु साक्षिणोपि अभावज्ञानाय अनुयोगिप्रतियोगिज्ञाने स्याताम् । सुषुप्तौ तदभावात् नायमनुभवः ज्ञानाभावविषयः । वस्तुतः सुषुप्तौ भावरूपज्ञानमनुभवति । ततस्तु सुषुप्तौ ज्ञानतत्साधकानां इन्द्रियाणाञ्चाभावं जाग्रत्कालिकः उत्थितः न किञ्चिद्वेदिषम्, गाढं मूढोहमासम् इति स्मरति । यस्मादननुभूते स्मृतिर्न युक्ता । इह त्वस्ति अनुभवः इति, स च भावरूपाज्ञाने प्रमाणम् ।

न्यायदर्शने न किञ्चिद्वेदिषम् इत्युक्तिः न स्मृतिः । उक्तिरियं सौषुप्तिकज्ञानाभावविषयकं अनुमानमस्ति तेषाम् । यद्यपि सुषुप्तौ तत्कालिकात्मा न विज्ञायते तथापि सुषुप्तिकालस्यात्मवत्त्वं अनुमिनोति नैयायिकः । तदर्थं प्रथमं सुषुप्तिकालः अनुमीयते यथा सुषुप्तिपूर्वोत्तरकालिको उदयास्तमयौ अन्तरालकालविशिष्टौ उदयास्तमयत्वात् अनिद्राणेन अनुभूतान्तरालकालोदयास्तमयवत् इति । अथ सः अन्तरालकालः आत्मविशिष्टः कालत्वात् उत्तरकालवत् इति आत्मविशिष्टसुषुप्त्यवस्था अनुमीयते । ततः सुषुप्तिकालीनात्मा ज्ञानाभाववान् ज्ञानसामग्र्यभावात् सम्प्रतिपन्नवत् इति उत्थितस्य सौषुप्तिकात्मनिष्ठज्ञानाभावविषयानुमितिः स्यात् । ततः अहं अज्ञानीत्यादिप्रयोगः ।

किन्तु तार्किकाणां सामग्र्यभावलिङ्गः अन्योन्याश्रयदूषितः इति चित्सुखः । सामग्र्यभावात् ज्ञानाभावः, ज्ञानाभावात् सामग्र्यभावः इति अन्योन्याश्रयदोषः । नहि वेदान्ती सामग्र्यभावात् सुषुप्तौ ज्ञानाभावमनुमिनोति । वेदान्ती सुषुप्त्यवस्थाविशिष्टं भावात्मकमज्ञानं अनुभूय सुषुप्तौ ज्ञानतत्सामग्र्योः अभावमवगच्छति । अद्वैतिनामयं अज्ञानसिद्धान्तः तार्किकाणां ज्ञानाभावानुमानं अपाकरोति ।

अर्थापत्तिरपि अज्ञाने प्रमाणम् । त्वदुक्तमर्थं न जानामीति व्यवहारस्य अन्यथानुपपत्तिः अभावातिरिक्तभावरूपमज्ञानं साधयति । प्रसिद्धे वस्तुनि न जानामीति, अप्रसिद्धे तावत् अयं व्यवहारोपि वा न संगच्छते । अनवगतार्थं नास्ति शब्दप्रयोगः । इहास्ति व्यवहारः इति तदर्थं

ज्ञानाज्ञाने स्याताम् । यद्यज्ञानं ज्ञानाभावश्चेत् तदर्थे अन्योन्यविरुद्धयोः ज्ञानाज्ञानयोरेकत्वावस्थितिर्न स्यात् । अज्ञानस्य भावरूपत्वे उभयोरेकत्वं सम्भवः युक्तः

अस्त्वेवं अद्वैतिनां ज्ञाननिरस्यं भावरूपमज्ञानं तथापि सुषुप्तौ तत् ज्ञायते इति ज्ञायमाने अर्थे पुनः न जानामीति व्यवहारः अनुपपन्नः इति पूर्वपक्षशङ्कास्ति । अद्वैते प्रमाणज्ञानमस्ति अज्ञाननिवर्तकम् । साक्षिचैतन्यमस्ति अज्ञानसाधकम् । निवर्तकसाधकयोरस्ति भेदः । जाग्रदिकप्रमाणज्ञानोत्भवात् प्राक् अज्ञानतद्विषयौ सुषुप्तौ साक्षिभास्यौ प्रमाणतः अज्ञातौ च । तौ सुषुप्तौ साक्षिनिर्ज्ञाताविति जगदवस्थायां अज्ञानविषयानुवादप्रश्नौ उपपन्नौ । साक्षिसिद्धत्वेपि अज्ञाने प्रमाणतः बोध्यत्वं नास्ति । अज्ञानस्य प्रमाणानवगम्यत्वे, तद्विधाय देवदत्तनिष्ठप्रमाणज्ञानं देवदत्तनिष्ठप्रमाअभावाति रिक्तानादेः निवर्तकं प्रमाणत्वात् यज्ञदत्तादिगतप्रमाणज्ञानवत् इत्यनुमानं वृथा उपन्यस्तमिति न । अभावादज्ञानस्य व्यावृत्तिरेव प्रमाणविवक्षितम् ।

तेनानाद्यज्ञानस्य प्रमाप्रागभावादिभ्यः भेदः अवगम्यते । अभावव्यावृत्तिरेव अनुमानादिप्रमाणैः बोध्यमानत्वादिति भावः । सर्वं वस्तु ज्ञाततया अज्ञाततया वा साक्षिचैतन्यस्य विषयः इति अद्वैतसम्प्रदायः । तमः आसीदिति आगमः नासदासीत् इत्यभावत्वं व्यावृत्त्य अनाद्यज्ञानस्य तमसः अस्तित्वं उपपादयति । श्रुतिरियं अज्ञाने मानम् । मायान्तु प्रकृतिं विद्यात् इत्यत्रापि ज्ञाननिवर्त्ये भावरूपाज्ञाने मायाशब्दः प्रयुक्तः । अविद्यायाः समग्रस्वरूपं श्रीनारायणगुरुणा स्वस्य दर्शनमालेति ग्रन्थस्य मायादर्शनमिति अध्याये प्रदत्तमस्ति यथा- न विद्यते या सा माया विद्या अविद्या परा अपरा तमः प्रधानं प्रकृतिः बहुधा सैव भासते ।

प्रागुत्पत्तेः यथा अभावो मृदेव ब्रह्मणः पृथक् । न विद्यते ब्रह्म हि या सा माया अमेयवैभवा । अनात्मा न सदात्मा सद्दिति विद्योतते यया । सा विद्येयं यथा रज्जुसर्पतत्त्वावधारणम् । आत्मा न सदनात्मा सद्दिति विद्योतते यया । सैवाविद्या यथा रज्जुसर्पयोरयथार्थदृक् । इन्द्रियाणि मनोबुद्धी पञ्चप्राणादयो यया । विसृज्यन्ते सैव परा सूक्ष्माङ्गानि चिदात्मनः । अङ्गान्येतान्यवष्टभ्य सुखी दुःखीव मुह्यति । चिदात्मा मायया स्वस्य तत्त्वतोस्ति न किञ्चन । इन्द्रियाणां हि विषयः प्रपञ्चोयं विसृज्यते । यया सैवा अपरा अध्यात्मस्थूलसङ्कल्पनामयी । शुक्तिकायां यथाज्ञानं रजतस्य यदात्मनि । कल्पितस्य निदानं तत्तम इत्यवगम्यते । धीयते अस्मिन् प्रकर्षेण बीजे वृक्ष इवाखिलम् । अतः प्राधान्यतो वास्य प्रधानमिति कथ्यते । करोतीति प्रकर्षेण प्रकृत्यैव गुणान् पृथक् । निगद्यते असौ प्रकृतिरितिह त्रिगुणात्मिका ।

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डा. श्रीजित् टि.जि¹

शोधपत्रसारः

सर्वेषां सर्वाङ्गीणविकासः शिक्षया भवतीत्यत्र नास्ति काचिद्विप्रतिपत्तिः। तत्र च मुख्यं आधारभूतञ्च वर्तते ज्ञानम्। प्राचीनकाले येन च ज्ञानेन बुद्धिविकासः मनोविकासश्च सञ्जातौ तच्च औपनिषदं पौराणिकमैतिहासिकञ्च ज्ञानं अद्यत्वे सर्वेषु क्षेत्रेषु सर्वेषां कृते अत्यन्तमपेक्षतेति विचक्षणानां निरीक्षणमस्ति। बुद्धिविकासाय मनोविकासाय समाजान्तर्गतनानाविधसमस्यानां परिहाराय च भारतीयं तत् ज्ञानं समर्थमस्तीति आधुनिकानामपि प्रत्यभिज्ञा समुदिता वर्तते। अद्य स्वास्थ्यक्षेत्रे पातञ्जलयोगं सादरमङ्गीकुर्वन्ति तदनुतिष्ठन्ति च भारतीयाः तथा वैदेशिकाः। भारतीयज्ञानपरम्परायामत्यन्तं महत्वपूर्णं स्थानमावहति योगशास्त्रम्। सर्वे जनाः सुखं प्राप्तुं दुःखं परिहर्तुञ्च चिन्तयन्तः तदुपायमन्विषन्ते। तत्र च बहुविधोपायाः लभन्ते वेदादिषु। तेषामुपायानां प्रायोगिकरूपेण अनुष्ठानं योगशास्त्राश्रयणेन सम्भवतीति तु शास्त्रस्यास्य महत्त्वं ख्यापयति। शान्तिसम्पादनाय अष्टाङ्गाद्युपायाः बहुविधाः सुष्ठु प्रतिपादिताः वर्तन्ते योगशास्त्रे। इह च प्रबन्धे मुख्यतया अष्टाङ्गानां विषये पर्यालोचना क्रियते। अद्यतनमानवाः बहुविधकारणैः दिग्भ्रान्ताः दृश्यन्ते। नानाविधसमस्याभिः बद्धाः मानवाः दुःखमयं जीवनं नयन्ति। शारीरिकमानसिकसमस्याः सामाजिकसमस्याः, धर्मिकसमस्याः, राजनैतिकसमस्याः, आतङ्कवादस्य समस्याः इत्येवंविधाः नैकाः समस्याः सन्ति समाजे। तत्र समस्यानां समाधानार्थमुपलभ्यमानेषूपायेषु योगशास्त्रस्य स्थानमत्यन्तं विशिष्टमस्ति। स एव विचारः प्रबन्धेनाने क्रियते।

समाजे योगदर्शनस्य प्रसक्तिः

केवलं भौतिकज्ञानेन विश्वशान्तिस्थापनं युद्धनिराकरणं च न शक्यते। एतादृशयोगज्ञानमप्यपेक्षते। देशस्य उन्नतिं प्रति कारणं भवति कर्म। कर्म च उत्तमाधमभेदेन द्विधा वर्तते। अधमकर्मणा देशस्य उन्नतिः नैव भवति अपि तु उत्तमकर्मणैव। तादृशं कर्म उत्तमभावनया एव सिद्ध्यति। उत्तमा भावना अशुद्धे मनसि नोत्पद्यते अपि तु शुद्धे मनस्येव। वृत्तीनां निरोधं विना मनसः शुद्धिः सम्पादयितुं न शक्यते। चित्तवृत्तिनरोधार्थमुपाया अपेक्षन्ते। ते च उपायाः योगदर्शनादुपलभ्यन्ते। तदर्थं दर्शनमिदं अस्मिन् काले अतीव प्रसक्तमस्ति। प्रतिसमयं मनोऽवस्था भिन्ना वर्तते। कस्याञ्चिदवस्थायां पुत्रस्य कृते पिता पिता न भवति, माता माता न भवति। एवं शिष्यस्य कृते गुरुः गुरुः न भवति। अत्र वस्तुतः पितरि, मातरि, गुरौ वा व्यत्यासः नाभवत्, किन्तु पुत्रस्य शिष्यस्य वा मनसि व्यत्यासः जातः। मनः असमीचीनवृत्तिभिः कलुषितं

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जातम् । तत्रच योगदर्शनोक्तप्रकारेणोत्तमभावानासन्नवेशः मनसि कर्तव्यो भवति । शरीरेणेकैव कश्चन मातरं स्वभार्याञ्च आलिङ्गते किन्तु व्यत्यसः मनोभावनायामेव ।

अष्टाङ्गयोगस्वरूपविचारः

पातञ्जलयोगदर्शने साधनापादान्तर्गतैः पञ्चसूत्रैः तथा विभूतिपादगतैः त्रिभिः सूत्रैः मुख्यतया अष्टाङ्गयोगस्य वर्णनं क्रियते । साधकस्य योग्यतानुगुणं विभिन्नाः सन्ति साधनाः योगशास्त्रे । तत्र चित्तशुद्धिरेव योग्यतां निश्चिनोति । तथ च एकाग्रचित्तस्य कृते सम्प्रज्ञातसमाधिः निरुद्धचित्तस्य कृते असम्प्रज्ञातसमाधिश्च भवन्ति मार्गाः । किन्तु यो व्युत्थितचित्तोऽस्ति तस्य कृते योगस्य अष्टाङ्गानि निर्दिष्टानि सन्ति । दुःखनिवृत्त्यर्थं सत्त्वपुरुषविवेकख्यातिरवाप्तव्या भवति । तदप्राप्त्युपायाः भवन्ति योगाङ्गानि । योगाङ्गानामनुष्ठानद्वारा क्लेशाद्यशुद्धिक्षयः ततः ज्ञानदीप्तिश्च जायते योगाङ्गानुष्ठानादशुद्धिक्षये ज्ञानिदीप्तिराविवेकख्यातेः - (पातञ्जलयोगदर्शनम् 2.28-) । यमनियमासनप्राणायामप्रत्याहार धारणाध्यानसमाधयो भवन्त्यष्टावङ्गानि (यो.सू. 2.29) । अत्रासनजयः यमनियमयोर्यथाधीनो भवति । आसनजयाधीनो भवति प्राणायामजयः । एवं पूर्वपूर्वाङ्गसिद्धयधीनो भवति उत्तरोत्तराङ्गजय इति सर्वत्र ज्ञेयम् ।

व्यक्तिशुद्धिसम्पादनेन समाजशुद्धिसम्पादनम्

आसनानां नित्याभ्यासात् शारीरस्वास्थ्यसमस्यापरिहारः लभ्यते । पुण्यपापजन्यस्य भोगस्य शान्तिः प्राणायामेन सम्भवति । मनोविकारान् नियम्य विषयेभ्यः इन्द्रियाणि नियन्तुं प्रत्याहारेण शक्यन्ते । साधकस्य कृते धैर्यमुपलभ्यते धारणया । स्वरूपानुभूतिप्राप्तिः ध्यानेन कैवल्यप्राप्तिः समाधिना च भवति ।

यमः निषिद्धकर्मभ्यः मानवान् निवर्तयति । अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहा भवन्ति यमाः । अद्यतनसमाजे अत्यन्तापेक्षितानि मूल्यानि भवन्त्येते । कदाचिदपि परहिंसा न कर्तव्या भवति (पातञ्जलयोगदर्शनम् 2.29-) । सर्वेषां प्राणिनां समाजे समानं स्थानमेव वर्ततेति बोधः सर्वेषां मनस्यवश्यं भवेत् । अहिंसापरिपालनं सत्यास्तेयाद्युत्तराङ्गानामनुष्ठानेनैव सम्भवतीति तु श्रेष्ठेयो विषयोऽस्ति । स्ववचसापि अन्येषामुपद्रवः न कर्तव्यो भवति अपि तु परहितं कुर्यादिति सत्यमस्मान् बोधयति । तद्विपरीतं चेत् सा वाक् असत्यं भवेत् । अद्य तु स्वार्थलाभाय सर्वदाऽसत्यकथनाय यतमानाः दृश्यन्ते जनाः । सर्वत्र सर्वेषां मनसापि स्तेयबुद्धिं परिहरति अस्तेयाभ्यासः । उपस्थादीन्द्रियस्य संयमनं ब्रह्मचर्यव्रतेन सम्भवति । नियमान् सर्वत्र स्वानुकूलाय अन्यथाकुर्वन्ति मानवाः । किन्तु एवं गन्धमात्रेणाप्यन्यथाकरणमथवा यमव्यभिचारं विनैव अहिंसादयः अनुष्ठातव्या इति मानवबुद्धौ बोधयति (जातिदेशकालसमयानवच्छिन्नाः सार्वभौमा महाव्रतम् - पातञ्जलयोगदर्शनम् 2.31-) योगदर्शनम् ।

नियमाभ्यासात् उत्तममानवनिर्माणम्

शौचसन्तोषतपःस्वाध्यायेश्वरप्रणिधानानि भवन्ति नियमाः (पातञ्जलयोगदर्शनम् -2.32) । बाह्यशौचमाभ्यन्तरशौचमिति द्वैविध्यमत्र ज्ञेयम् । हितं मितञ्च भोजनशीलं बाह्यशौचमस्ति । तेन च अद्यानुभूयमानायाः भक्ष्याभक्ष्यविषयाज्ञतायाः परिहारो भवति । कामक्रोधादित्तमलापनयनमेव आभ्यन्तरशौचम् । शरीरधारणार्थं यावदपेक्षते ततोप्यधिकपदार्थग्रहणे अनिच्छा भवति सन्तोषः । अतीव महत्तरा सम्प्रति अतिप्रधाना च भवति ईदृशी भावना । इदानीन्तनजनानां भोग्यपदार्थेषु अधिकग्रहणे एव आसक्तिरस्ति । सुखदुःखादिद्वन्द्वविषयाणां सहनमस्ति तपः । ईदृशे तपसि सिद्धे सुखाधिक्ये सत्यपि अहङ्कारो न जायते । एवं दुःखाधिक्ये सति मरिष्यामीति चिन्ता न भविष्यति ।

मोक्षशास्त्राणामध्यनमेवं प्रणवमन्त्रस्य जपः स्वाध्यायो भवति। ईश्वरे सर्वकर्मणामर्पणमस्ति ईश्वरप्रणिधानम्। अनेन स्वस्वरूपसाक्षात्कारः तथा व्याध्यादिनवविधचित्तविक्षेपापनयनं सम्भवति (ततः प्रत्यक्चेतनाधिगमोऽप्यन्तरायाभावश्च – व्यासभाष्यम् 2.32)।

हिंसादिवासना मानवानां मनसि यदा उदेति तदा अहिंसादिप्रतिपक्षभावनाभिः सा दूरीकर्तव्या भवति। क्लृप्तिरेऽस्मिन् समाजे नकारात्मकभावना प्रवर्धते। तदपनयने उचितोपायः नैतावता आविष्कृतोऽस्ति। तद्विषये योगदर्शनोक्तस्य मार्गः योऽस्ति सत्यादिसकारात्मकभावनया असत्यादिनकारात्मकभावनापनयनं कर्तव्यमिति स उक्तमोऽस्ति (वितर्कबाधने प्रतिपक्षभावनम् – पातञ्जलयोगदर्शनम् 2.33)। सकारात्मकभावनाविशिष्टस्य सान्निध्ये अन्येषामपि सद्विचारे प्रवृत्तिर्भवतीति तु अनुभवसिद्धम् (अहिंसाप्रतिष्ठायां तत्सन्निधौ वैरत्यागः- पातञ्जलयोगदर्शनम् 2.40)। स्वशरीरे अत्यन्तमभिमानं कुर्वन्तः जनाः परशरीरे मोहिताः भवन्ति। यदा स्वशरीरे वैराग्यमुत्पद्यते तदा परशरीरमोहान्निवर्तते। परशरीरमोहात् तदवाप्तीच्छा जायते, ततः शरीरसंयोगाय बलेन प्रवृत्तिश्च भवति। तत्र च योगदर्शनोक्तः (शौचात्स्वाङ्गजुगुप्सा परैरसंसर्गः – पातञ्जलयोगदर्शनम् 2.33) शौचविचारः परिहाराय उपकृतो भवति। शौचाभ्यासात् मनसः शुद्धिः प्रसन्नता एकाग्रता चेत्येते गुणा अपि जायन्ते। धनधान्यदिसमुद्भूया तृष्णया च लौकिकैः यादृशं सुखमनूभूयते ततः शतगुणं सुखमनूभूयते तृष्णाक्षयेन (तृष्णाक्षयसुखस्यैते नार्हतं षोडशीं कलाम् – वायुपुराणम् 63.101)। एवञ्च उत्तमानां मानवानां निर्माणार्थं एतादृशनियमाः पालनीयाः भवन्ति। तेन च समाजस्य उत्तमरूपेणाभिवृद्धिः विकासश्च भवतः।

व्यक्तिशान्तिद्वारा समाजशान्तिः

आसनविशेषेण बहुविधरोगाः क्लेशाश्च दूरीकर्तुं शक्यन्ते (यस्मिन्नासने स्थितस्य मनोगात्राणामुपजायते स्थिरत्वं, दुःखञ्च येन न भवति तदभ्यस्येत्- तत्त्ववैशारदी 2.46)। यस्य चासनजयो सिद्ध्यति तस्य तु शीतोष्णादिद्वन्द्वैः क्लेशः नैव सम्भवति। सम्प्रति काले अप्राप्ते अभीष्टलाभे मानवः अत्यन्तं दुःखमनुभवति। लाभे अलाभे वा मनसः स्थैर्यं सम्पादयितुं जनाः अक्षमाः भवन्ति। तत्र योगदर्शनमुपायो भवति। श्वासप्रश्वासयोः स्वाभाविकी यास्ति गतिः तस्याः विच्छेद एव प्राणायामः (तस्मिन् सति श्वासप्रश्वासयोर्गतिविच्छेदः प्राणायामः – पातञ्जलयोगदर्शनम् 2.49)। प्राणायामेन मनोनियन्त्रणं सुसाध्यं भवति। प्राणायामेन निरुद्धस्य मनसः रूपादिविषयेषु प्रवृत्तिर्नैव भवति। प्रवृत्त्यभावे सतीन्द्रियाणामपि प्रवृत्तिर्नैव सम्भवति। इदमेव प्रत्याहारः (स्वविषयासम्प्रयोगे चित्तस्य स्वरूपानिकार इवेन्द्रियाणां प्रत्याहारः – पातञ्जलयोगदर्शनम् 2.54) इत्युच्यते। प्रत्याहारेण कामक्रोधादयः दूरीकर्तुं शक्यन्ते। तेन च स्वयं शान्तिमवाप्स्यन्त्येभ्यः शान्तिं प्रददातुं उत्सहते। एवं शान्तिसम्पादनप्रदानपरम्परया समाजे शान्तिरानेतुं शक्यते। अवशिष्टस्य धारणादेः विचारः क्रियते। अनुष्ठानसोपानेषु यमनियमाः प्रथमसोपाने तिष्ठन्ति।² अनुष्ठानपरम्परायाः बीजावस्था इति तात्पर्यम्। तत्र अङ्कुरावस्था भवति आसनप्राणायामे। योगाङ्गानुष्ठानस्य कुसुमावस्था भवति प्रत्याहारः। धारणाध्यानसमाधयः अनुष्ठानस्य फलावस्था च भवति। नाभीचक्रादिदेशविशेषेषु चित्तस्य स्थितिरेव धारणा। सा च स्थितिः स्थिररूपेण यदा भवति तदा ध्यानं सम्भवति। वृत्त्यन्तररहितसदृशप्रत्ययप्रवाहो तत्र भवति। तच्च ध्यानं यदा ध्येयस्वरूपमालं प्राप्नोति तदा समाधिसिद्ध्यति। ध्येयवृत्तिरपि यदा समाप्तिमेति तदा असम्प्रज्ञातसमाधिः सिद्ध्यति। इत्थञ्च योगोक्तमार्गमाश्रित्य मानवः यदा स्वयं शान्तिं सम्पादयति तदा तादृशप्राणाल्या समाजस्य

2 सोयं योगो यमनियमाभ्यां प्रप्तबीजो भवति। आसनप्राणायामाभ्यां अङ्कुरितः। प्रत्याहारेण कुसुमित इत्येतत्पञ्चकं बहिरङ्गं धारणादित्येन च फलतीति तदन्तरङ्गसाधनम्- नागोजीभट्टवृत्तिः 3.1

शान्तिरपि सिद्ध्यति । समाजे यदा शान्तिः सञ्जायते तदा देशस्य शान्तिरपि जायते । ततश्च राष्ट्रेषु पारस्परिकप्रमेवशात् अपनीततस्पर्धया युद्धचिन्ताविरहात् विश्वकल्याणं स्वतः सम्भवति ।

कामक्रोधादिमानसिकरोगाणाम् अपनयनं विना योगादिमार्गं भौतिकविज्ञानेन धनसम्पादनेन वा न सम्भवति । प्राचीनकाले योगः मुमुक्षूणां साधानां कृते उपायो आसीत् । किन्तु सम्प्रति आततिः (Tension) इत्याद्यनेकसमस्यानां वर्धनात् तदुपरिहाराय योगमाश्रीयते । स्वास्थ्यक्षेत्रे विश्वे सर्वत्र योगविद्यायाः उपयोगः क्रियते । प्राणायामेन रक्तसावस्य प्रवृद्ध्या रक्तचक्रमणव्यवस्था आयासरहिता भवति तथा प्राणशक्तिः वर्धते । रक्तसम्पर्दस्य न्यूनाधिक्यसमस्या, हृदयाघात इत्यादिरोगाणामपि सदुपायो भवति योगविद्या । नास्ति योगसमं बलमिति महाभारतोक्तमन्वर्थमभवदधुना । वातपित्तकृतरोगशमनं श्लेष्मशमनं तथा शरीराग्निविवर्धनं प्राणायामेन भवति । नीरोगं शरीरमेव धनम् । एवं आर्थिकदृष्ट्या अपि योगस्य महत्त्वमस्ति । योगप्रशिक्षणप्रदानेन प्रभूतं धनमार्जयितुं शक्यते । तेन च आर्थिकसमस्यायाः तथा उद्योगसमस्यायाः समाधानमपि जायते । इत्थञ्च सर्वेषु क्षेत्रेषु अत्यन्तमुपकृता भवति योगविद्या इति सर्वैरपि सा अभ्यसनीया भवति ।

उपसंहारः

ये तावत् देशस्य विश्वस्य वा शान्तिं उत्तमरूपेणाभिवृद्धिं विकासञ्च कामयन्ते ते एतत्सर्वं प्रथमं व्यक्तिषु सम्पादयेयुः । व्यक्तिषु उत्तमविकासः यावन्न जायते तावत् समाजेऽपि उत्तमविकासः शान्तिर्वा न सम्भवति । अतः योगशास्त्रोक्तोपायमाश्रित्य व्यक्तिनिर्माणं सम्पादयेत् ततः अभीष्टस्य देशस्यापि निर्माणं कर्तव्यं भवति । स्वस्य बन्धनस्य मोचनस्य च कारणं स्वस्यैव मनः भवति । योगोक्ताः चित्तवृत्तिनिरोधमार्गाः सर्वैः स्वीकर्तव्याः भवन्ति । समाजस्य परिवर्तनं विभिन्नैः मूल्यैः सम्पादनीयं भवति । तदर्थं प्रथमतया समाजशरीरावयवभूतानां मानवानां मनसि परिवर्तनमानेतव्यम् । तच्च परिवर्तनं मनसि उत्तमगुणसम्पादनेन सिद्ध्यति । गुणसम्पादनञ्च योगदर्शनोक्ताष्टाङ्गादिमार्गैः सम्भवति । तथा च विश्वप्रेमपरिवर्धनं, कर्तव्यनिर्वहणं, स्त्रीणामादरणं, न्यायमार्गेण धनोपार्जनं, सत्याषणं, सत्सङ्गमः, सुपथगमनम्, नैतिकजीवनम्, समाजकल्याणं, विश्वकल्याणं, सहभावना, पारस्परिकसौमनस्यमित्याद्यपेक्षितगुणाः योगोक्ताष्टाङ्गैः सम्पद्यन्ते ।

अनुशीलितग्रन्थसूची

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पतञ्जलिकालीनः लोकव्यवहारः-महाभाष्याधारेण एकमनुशीलनम्

डा.रूपा. वि¹

शोधपत्रसंग्रहः ।

पातञ्जलं महाभाष्यं न केवलं पाणिनीयव्याख्यानं किन्तु स्वतन्त्रविचाराणां पूर्वपक्षसिद्धान्तानाञ्च समञ्जसमेलनेन सिद्धानां तत्त्वानाम् आकरः भवति। भाषासौष्टवं, कठिनपदानामपि सुलभं विवेचनं, न केवलं शब्दार्थयोः अपि तु ज्ञातव्यानां विषयजातानां स्थाने स्थाने सन्निवेशश्च तस्य महत्त्वं स्पष्टयति। महाभाष्यस्यास्य समग्रपरिशीलनेन तदानीन्तनः लोकव्यवहारः, शिक्षासम्प्रदायः, जातिव्यवस्था, मनुष्याणां स्वभावः, कार्षिकी अवस्था इत्यादिकं ज्ञातुं शक्यते। एतादृशाः लोकव्यवहारसाधकाः बहवः दृष्टान्ताः भाष्ये अन्तर्गताः। तस्मादत्र तदानीन्तनलोकव्यवहारम् अधिकृत्य महाभाष्याधारेण ईषद्विचारः क्रियते।

कुञ्जीशब्दाः - महाभाष्यम्, शिक्षासम्प्रदायः, लोकव्यवहारः, लौकिकन्यायादीनां ज्ञानम्, कार्षिकजीवनम्, जातिव्यवस्था

आमुखम्

पतञ्जलिप्रणीतः महाभाष्यनामा ग्रन्थतल्लजः पाणिनीयव्याकरणस्य प्रामाणिकः व्याख्याग्रन्थः। इदं महाभाष्यं हि सर्वेषां न्यायबीजानाम् आकरग्रन्थः इति अस्ति भर्तृहरेः मतम्। पातञ्जलं महाभाष्यं न केवलं पाणिनीयव्याख्यानं किन्तु स्वतन्त्रविचाराणां पूर्वपक्षसिद्धान्तानाञ्च समञ्जसमेलनेन सिद्धानां तत्त्वानां सञ्चय एव। तत्र प्रयुक्ता भाषा ज्ञातव्यानां विषयजातानां स्थाने स्थाने सन्निवेशश्च तस्य महत्त्वं स्पष्टयति। पाणिनीये महाशास्त्रे कृतसाधुत्वप्रतिपादनं, तत्र उक्तानुक्तदुरुक्तानां चिन्तनं, सूत्रानुसारिभिः पदैः सूत्रार्थवर्णनं, स्वपक्षसिद्धान्तानां समर्थनम् इत्येवं भाष्यकृता कृताः सन्निवेशाः च तस्य महाभाष्याभिधां दृढयन्ति। अत एव इतराणि शास्त्राणि भाष्याभिधया व्यवहियमाणेषु सस्तिवेदं पातञ्जलं भाष्यं महाभाष्यसंज्ञां सङ्गच्छते।

भाष्यकर्तुः देशकालौ

पतञ्जलिनामा विश्वविश्रुतः वैयाकरणः शेषनागस्य अवतारः आसीत् इति काचित् जनश्रुतिः वर्तते। महाभाष्यकर्तुः देशकालविषये विदुषां नैकानि मतानि सन्ति। उभयथागोणिकापुत्रः (अकथितं च इति सूत्रे भाष्ये) गोणिकापुत्रो भाष्यकारः (तत्रैव उद्योते नागेशः) इति दर्शनात् पतञ्जलः माता गोणिका आसीत् इति चिन्तयामः। सः स्वविरचिते भाष्यग्रन्थे पाटलीपुत्रमथुरासाकेतकौशाभ्यादीन् देशविषेणान् उल्लिखति। स्थाने स्थाने सः गोनर्दीयशब्दप्रयोगेण स्वकीयं जन्मस्थानं स्मरति च।

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यथा – गोनर्दीयस्त्वाह (न बहुव्रीहौ इति सूत्रे भाष्ये) । तस्मात् अस्य पतञ्जलेः जन्मदेशः गोनर्दः इति मन्तव्यम् । महाभाष्यस्य कालः ईसवीयपूर्वद्वितीयशतकम् इति परिगण्यते ।

महाभाष्यम्

महाभाष्ये ८५ आह्निकानि सन्ति । पाणिनीयस्य उपचतुसहस्रं (४०००)सूत्रेभ्यः उपसप्तशताधिकसहस्रं (१७००) सूत्राणां भाष्यं रचितम् । महाभाष्यसम्बद्धा “महाभाष्यं वा पठनीयं महाराज्यं वा पालनीयम्” इति काचित् उक्तिः महाभाष्यपठनं महाराज्यपालनवत् क्लिष्टम् इति सूचयति । तथापि तस्य विषयप्रतिपादनं गहनं चेदपि रोचकं संवादात्मकं च भवति ।

गद्यशैल्या प्रणीतस्य संस्कृतव्याकरणस्य प्रमाणभूतस्य अस्य भाष्यग्रन्थस्य व्याख्यापद्धतिः विशिष्टा वर्तते । वस्तुतः दुरुहव्याकरणसम्बद्धमपि एतत् महाभाष्यं सरलं सरसं च भवति । तत्र प्रयुक्ता गुरुशिष्यसंवादरूपा प्रणाली, इष्टिकथनम् इत्यादिकं विषयाणां स्पष्टरूपेण उपस्थापनाय महदुपकरोति ।

प्राचीनकालीनः शिक्षासम्प्रदायः

प्राचीनभारते शैक्षणिकमण्डलेषु विद्यादानस्य आर्जनस्य च श्रेष्ठता पवित्रता च कल्पिता आसीत् । ‘विद् ज्ञाने’ इत्यस्मात् धातोः निष्पन्नायाः विद्यायाः उद्देश्यं मानवान् संस्कृतिसम्पन्नान् सम्पूर्णान् च कुर्यात् इति । सा च विद्या न केवलं पुरातनकाले अपि तु सदा सर्वदा इत्थं भवति-

आचार्यात् पादम् आदत्ते पादं शिष्यः स्वमेधया ।

पादं स्रब्रह्मचारिभ्यः पादं कालक्रमेण च इति ॥ (नीतिसारः ९)

आचार्यात् अध्येतव्यायाः विद्यायाः पादो भागः, शिष्टः कश्चन पादः शिष्यः स्वबुद्ध्या, पादः स्रब्रह्मचारिभ्यः, पादः कालक्रमेण च अध्येति इत्यस्ति तस्य आर्जनस्य सम्प्रदायः । एवं नैरन्तर्याभ्यासेन स्वायत्ता भवति विद्या । सा तु मानवे अन्तर्भूताः प्रतिभाः बहिरागमयति इत्यत्र नास्ति तर्कः । भौतिकाध्यात्मिकरूपभेदद्वयनिष्ठायाः विद्यायाः पूर्णता, साक्षात्कारो वा न केवलं गुरुषु अधीनः किन्तु शिष्यस्य सहपाठिनः किमधिकं वक्तव्यं कालस्यापि तत्र भागभाक्त्वं वर्तत इत्येतम् आशयं स्पष्टयति पूर्वमुक्तं सुभाषितम् ।

सदाशिवसमारम्भां शङ्कराचार्यमध्यमाम् । अस्मदाचार्यपर्यन्तां वन्दे गुरुपरम्पराम् ॥

इमं विवस्वते योगं प्रोक्तवानहमव्ययम् । विवस्वान् मनवे प्राह मनुरिक्षाकवेऽब्रवीत् ॥

एवं परम्पराप्राप्तमिमं राजर्षयो विदुः । स कालेनेह महता योगो नष्टः परंतप ॥

स एवायं मया तेऽद्य योगः प्रोक्तः पुरातनः । भक्तोऽसि मे सखा चेति रहस्यं ह्येतदुत्तमम् ॥

(श्रीमद्भगवद्गीता ४/ १-३)

इत्येवमादयो बहवो दृष्टान्ताः तदानीन्तनं विद्यापारम्पर्यं द्योतयति । एतैः दृष्टान्तैः पुराणेतिहासादिषु च प्राचीनां विद्यार्जनप्रक्रियां विद्यादानप्रक्रियां च अवगन्तुं शक्यते ।

प्राचीनभारतीयाः विद्यार्जनस्य लक्ष्यं ज्ञानसम्पादनम् आमनन्ति स्म । तच्च ज्ञानसम्पादनं मोक्षप्राप्तिहेतुकम् इत्यपि चिन्तयन्ति स्म । अत एव उच्यते ‘सा विद्या या विमुक्तये’ (विष्णुपुराणम्-१/१९/४१) इति । एतदेव दृढयति «न हि ज्ञानेन सदृशं पवित्रमिह विद्यते (श्रीमद्भगवद्गीता -४/३८) इतीदं गीतावाक्यम् अपि ।

महाभाष्यस्यास्य समग्रपरिशीलनेन तदानीन्तनः लोकव्यवहारः, शिक्षासम्प्रदायः, जातिव्यवस्था, कार्षिकी अवस्था इत्यादिकं ज्ञातुं शक्यते । लोकव्यवहारसाधकाः बहवः दृष्टान्ताः भाष्ये अन्तर्गताः । तस्मादत्र तदानीन्तनलोकव्यवहारम् अधिकृत्य ईषद्विचारः क्रियते ।

महाभाष्यकालीनः शिक्षासम्प्रदायः

तदानीन्तनकाले विद्याविनिमयविषयेऽपि स्पष्टं प्रतिपादनम् अवलोकयितुं शक्यते भाष्ये । विद्यायाः विनिमयश्च गुरुपरम्परया आसीत् । वाल्मीकिमहर्षये रामचरितम् उपदिदेश खलु साक्षात् ब्रह्मदेवः । विद्यादेवता सरस्वत्यपि तस्माद् ब्रह्मणः एव समुद्भूता ननु । इत्थं ब्रह्मणः देवगुरौ , गुरोरस्मात् बृहस्पतौ, बृहस्पतेः इन्द्रे, इन्द्रात् भरद्वाजे, भरद्वाजात् अन्येषु ऋषिषु च विद्या प्रसूता इति च दृश्यते महाभाष्ये । ते च कठिनाभिः तपश्चर्याभिः स्वैरधीतां विद्यां विनिमय्य तामिमां विद्यापरम्पराम् अनस्यूतां कुर्वन्तः सन्तः तत् शब्दपारायणम् अध्ययनं वा नान्तं जगाम इति च तद्भाष्यं सूचयति ² ।

ज्ञानस्य भाण्डागाराः खलु वेदाः । प्राचीनकाले अध्येतव्यासु चतुर्दशसु विद्यासु ³ वेदाध्ययनं मुख्यम् आसीत् । यतो हि वेदमधीत्य त्वरिता वक्तारो भवन्ति । तच्च शिक्षासम्प्रदायेषु विद्यासम्पादनस्य आत्यन्तिकलक्ष्यत्वेन महाभाष्ये प्रतिपादितम् । धर्मानुष्ठानेन सिद्धिम् अथवा मोक्षं प्राप्तुकामेन तस्य फलप्राप्तये शिक्षाकल्पादिको षडङ्गो वेदोऽध्येयः इति महाभाष्ये उक्तम् (महाभाष्यम् - १/१/१) । श्रवणमनननिदिध्यासनैः श्रवणं, भाषणं, वाचनं, लेखनम् इत्यनेन क्रमिकमार्गेण च विद्यायाः आर्जनम्, आर्जितायाः विद्यायाः पोषणं च कुर्वन्तः छात्राः प्राचीनायाः पारम्परिकशिक्षापद्धत्याः उपभोक्तारः आसन् । एवं महाभाष्येण सामान्यजीवने उपकारकाणां महत्त्वपूर्णानां सिद्धान्तानां सूक्तीनां न्यायानां च ज्ञानं जायते ।

महाभाष्यकालीनः शिक्षासम्प्रदायः महत्तरः आसीदिति तत्तत्तैः दृष्टान्तैः अवगन्तुं शक्यते । शेषनागस्य अवतारः, तत्कृते गोणिकया कृता पर्णशाला, तत्र यवनिकायाः पृष्ठतः तिरोभूयोपविश्य तेन कृतः शिष्योपदेशः च तदानीन्तन्याः शिक्षापद्धत्याः मकुटोदाहरणमेव । महाभाष्ये तु तत्र तत्र तत्कालीनं शिक्षासम्प्रदायं सूचयन्तः दृष्टान्ताः बहवः दृश्यन्ते च । विद्यादानं सत्पाले स्याद् इति पौराणिकवचनं भाष्ये अन्वर्थमासीदिति सूचकोऽपि दृष्टान्तः तत्र अन्तर्गतः । स च तत्कालीनं शिक्षासम्प्रदायं सुव्यक्तं चित्रयति । तत्कथमितीत्यं व्याख्यायते । विद्यायाः अधिकारी कः इति चिन्तया तं विद्याधिकारिणं निर्णेतुं यक्षः वृक्षम् आलम्बमानः सन् तेन मार्गेण सञ्चरन्तः जनान् कञ्चन प्रश्नं पृच्छन् अवर्तत । पचेर्निष्ठायां किं रूपम् इत्यासीत् सोऽयं प्रश्नः तेन क्रियमाणः । तस्य पक्कवान् इति यः साधूत्तरं ददाति स एव व्याकरणाध्ययनस्य अधिकारी इति निर्णीय तस्मै विद्या समग्रतया दीयते स्म इत्ययं दृष्टान्तः तदानीन्तनः शिक्षासम्प्रदायः कियान् सूक्ष्मः गहनः चासीदिति स्पष्टयति । एतादृशान् दृष्टान्तान् अवलोकयामः ।

शिक्षापद्धतिबोधकाः भाष्यदृष्टान्ताः

प्राचीनां शिक्षापद्धतिम् आचार्याः सम्यक् पालयन्ति स्म इत्यत्र भाष्यप्रमाणम् अवलोकयितुं शक्नुमः । तदित्थं दृश्यते भाष्ये-

सामृतैः पाणिभिर्घ्नन्ति गुरवो न विषोक्षितैः ।

लालनाश्रयिणो दोषाः ताडनाश्रयिणो गुणाः ॥ (महाभाष्यम् - ८/ १/८) इति ।

प्राचीनविद्यापद्धतौ गुरोः नियन्त्रणं प्रधानम् आसीत् । यद्यपि शिष्याः गुरूणां पुत्रतुल्याः तथापि ते अधिकं न लालनीयाः । ते खलु यद्यपेक्षितं तर्हि न केवलं नियन्त्रयितव्याः किन्तु ताडनीयाः अपि इति पतञ्जलिवचनं प्राचीनशैक्षणिकपद्धतौ गुरुशिष्ययोर्मिथः अनुवर्तमानं शिक्षासम्प्रदायं

2 ब्रह्मा बृहस्पतये प्रोवाच बृहस्पतिरिन्द्राय इन्द्रो भरद्वाजाय भरद्वाजो ऋषिभ्यः ऋषयो ब्राह्मणेभ्यः प्रतिपदोक्तानां शब्दानां पारायणं प्रोवाच नान्तं जगाम । महाभाष्यम् - १/ १/१

3 अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः पुराणम् धर्मशास्त्रं च विद्या ह्येताश्चतुर्दश

सूचयति ।

इत्थं प्राचीनः महाभाष्यकालीनः शिक्षासम्प्रदायः शिष्यान् न केवलं शास्त्रार्थं बोधयति स्म अपि तु शिष्टाचारनियामकः अपि आसीत् । सा च रीतिः शिष्यान् स्वाध्यायेन अभ्यासेन च उद्दिष्टकार्यम् प्रापयन् विद्यया चतुर्विधपुरुषार्थान् साधयन् तान् आचारनिष्ठान् ज्ञानारोग्यशमदमविनयोत्साहादीन् गुणयुक्तान् कुर्वती अवर्तत । सम्प्राप्तायाम् उपनयनवेलायां आचार्याः छात्राणाम् उपनयनसंस्कारं कारयन्ति स्म । आचार्याः छात्रान् सुष्ठु मार्गदर्शनं यच्छन्ति स्म । विधिपूर्वकं ज्ञानं प्रददति स्म । तत्र दृष्टान्तः - आचार्यः माणवकं उपनयते (पा सू- १/३/३६) इति । अस्य चार्थः विधिपूर्वकम् आचार्यकरणम् - ज्ञानप्रदानमिति ।

शिक्षासम्प्रदाये मुख्या ब्रह्मचर्यप्रणाली आसीत् । इयञ्च न केवलं ज्ञानार्जनस्य किन्तु जीवनचर्यायाः अपि रूपीकरणे प्रधानं योगदानं वहति स्म । गुरवः शिष्याः च विद्याविनिमये रताः आसन् । गुरुणां समीपे उपविश्य तैः साकम् उषित्वा अध्ययनं कुर्वताम् अन्तेवासिनां शिष्याणाम् छात्रत्वेन (पा.सू.-४/४/६२) व्यवहारः आसीत् । उपनयनसंस्कारानन्तरं गुरुणां छात्राणां च मिथः सम्बन्धः सुदृढः भवति स्म । आचार्यः स्वाध्यायस्य प्रवचनीयः गुरुः इति व्यवहियते स्म ।

लोकव्यवहारः

महाभाष्यसूक्ष्मावलोकनेन ज्ञातुं शक्यते यदिदं नित्यव्यवहारे ज्ञातव्यानां कार्याणामपि शिक्षां यच्छतीति । सिद्धान्ताः आवश्यकाः धर्माः लौकिकव्यवहाराः इत्येवं सर्वमपि भाष्यद्वारा शिक्षयन् भाष्यकारः तदात्वे शिक्षासम्प्रदायम् अनाच्छादयन् स्वीयां शैक्षणिकीं प्रतिभां प्रसारयति आभाष्यम् । तदर्थञ्च तेन स्वीकृता शैली तु गुरुशिष्यसंवादरूपेति विदितमेव खलु सर्वेषाम् ।

लौकिकन्यायज्ञानम्

लोकोक्तिभिः, सुभाषितैः क्वचित् कथाभिः, अन्यत्र लौकिकन्यायैः च लौकिकीं विद्यां प्रददाति भाष्यकारः । लोके शास्त्रे च स्वमतसमर्थनाय बहुविधाः दृष्टान्ताः उच्यन्ते ते एव लौकिकन्यायसद्देन व्यवहियन्ते । केचन न्यायास्तु अतीव प्रसिद्धाः तथा संक्षिप्ताः विशिष्टार्थद्योतकाः च भवन्ति । तेषु निदर्शनरूपेण कृपखानकन्यायमालं प्रस्तूयते । कृपखानकः कृपं खनन् मृदा पांसुभिः च अवलिप्तो भवति । पुनश्च तेनैव जलेन तनौ अवलिप्तं मालिन्यं निर्मार्जयति ननु । भाष्यकारः अनेन लौकिकदृष्टान्तेन व्याकरणशास्त्रप्रतिपादकं कञ्चन भूयसा चाप्यभ्युदयेन योगो भवति इति सिद्धान्तमपि स्थापयति । अपशब्दप्रयोगेण यद्यपि अधर्मः प्रवर्तते तथापि ततः जायमानेन शब्दज्ञानजन्येन धर्मेण अपशब्दप्रयोगजन्यः दोषः हन्यते । अभ्युदयश्च प्राप्नोति इति लौकिकज्ञानं भाष्येण जायते ।

एवमेव कारके इति अधिकारे एकः एव पुलाकः स्थाल्यां पच्यमानस्य समग्रस्यापि तण्डुलस्य पाकज्ञानाय पर्याप्तः इति स्थालीपुलाकन्यायेन सूच्यते । एवं महाभाष्येण जीवनस्य सामान्यतथ्यानां बोधः जायते ।

साध्वसाधुशब्दज्ञानम्

लौकिकव्यवहारसाधकः खलु शब्दः । सः च प्रकृतिप्रत्ययात्मकः । अपशब्देन - अपशब्दश्रवणेन अयम् अपशब्दः इति जातेन ज्ञानेन नायं साधुः शब्दः । स च कश्चन भिन्नः इत्येवं रूपेण साधुशब्दज्ञानं जायते । वागर्थो न केवलं पारमार्थिकदशायां किन्तु व्यावहारिकदशायाम् अपि संपृक्तौ एव वर्तते । अतः एव अर्थं जानन् शब्दः प्रयुज्यते । प्रयोगेण आविर्भूतेन शब्दज्ञानेन अर्थज्ञानं, तेन च शब्देन अपशब्देन च अर्थावगतिः च जायते । तद्यथा - गौरित्यत्र गावि गोता इति अपशब्दज्ञानं

गौरिति साधुशब्दज्ञानाय निमित्तं भवति । इत्थम् असाधुशब्दं श्रुत्वा कश्चित् साधुशब्दस्मरणेन समीचीनम् अर्थम् गृह्णाति । एकः शब्दः सम्यक् ज्ञातः सुप्रयुक्तः स्वर्गे लोके कामधुग्भवति इति इदं तत्त्वमपि महाभाष्यं प्रयच्छति । इत्थं भाषाव्यवहारे अपेक्षितं साध्वसाधुशब्दविवेकरूपं लोकव्यवहारं बोधयति महाभाष्यकारः ।

महाभाष्यं न केवलं शास्त्रप्रतिपादकः ग्रन्थः अपि तु ज्ञानाम्बोधिः भवति । यदि महाभाष्ये कश्चित् सूक्ष्माध्ययनं करोति तर्हि सः ज्ञानसागरे तरणं कुर्यात् । तत्कालिकी शिक्षा तु अधितिबोधाचरणप्रचारणैः सुसम्पन्ना चासीत् । अधिगतया विद्यया व्यक्तिविकासयुक्तः शिष्टाचारसम्पन्नः च भूत्वा यदि कश्चित् समाजस्य उपकारकः भवेत्तर्हि तज्जीवनं धन्यम् इति कल्पनया दीयमाना विद्या व्यक्तेः समग्रविकासाय पर्याप्ता इत्यासीत् प्राचीनानाम् आचार्याणां भावना । अत एव एतत् लक्ष्यं साधयितुं बहूपकरोति स्म तदानीन्तनः गुरुकुलशिक्षासम्प्रदायः । ग्रहणधारणमननदक्षैः शिष्यैः श्रवणमनननिदिध्यासनैः उपायैः स्वैरधीयमानाः विद्याः दृढीक्रियन्ते स्म । गुरुं ब्रह्मरूपेण मन्यमानैः तैः विद्यादातारः कुलपतिः गुरुः, आचार्यः, उपाध्यायः अतिगुरुः इति पञ्चधा (मनुस्मृतिः २-२२६.) प्रकल्पिताः आसन् । महाभाष्येऽपि उपाध्यायशब्देन आचार्यः व्यवहृतः दृश्यते - यः कश्चित् उदात्ते कर्तव्ये अनुदात्तं करोति खण्डिकोपाध्यायस्तस्मै चपेटिकां ददाति (महाभाष्य-पस्पशाह्निकम्) इति ।

ज्ञानप्राप्त्युपायेषु ⁴ मुख्यया गुरुशुश्रूषया स्म तदा विद्यायाः आदानम् । ब्रह्मचर्यमपि अनिवार्यमासीत्तदा । तेन च गुरुणां नियन्त्रणे शिष्याः श्रद्धालवः आसन् । गुरुन् प्रति ते जागरूकाः आसन् । दण्डमाणवाः अन्तेवासिनः (पा.सू. -४/३/१३०) चेति छात्राः द्विधा परिगण्यन्ते स्म । तेषां बौद्धिकमानसिकविकासहेतुकाः आसन् विद्यायाः तदानीन्तनः आदानप्रदानसम्प्रदायः, गुरुणां ललितजीवनम् अभङ्गदिनचर्याव्रतानुष्ठानादिकम् इत्यादयः । गुरुकुलेषु छात्रेभ्यः शुल्कं न स्वीक्रियते स्म ।

प्राचीनशिक्षासम्प्रदायः पुरुषार्थप्रापकस्सन् छात्राणां समग्रतया उन्नतिम् लक्षयति स्म । शिष्याः अपि ज्ञानार्जनैकमात्रलक्ष्यकाः सन्तः अधीयन्ते स्म ।

प्राचीनशिक्षासम्प्रदायस्य कालानुगतपरिवर्तनानि जातानि । आधुनिकशिक्षापद्धत्याः आधारः प्राचीनशिक्षासम्प्रदाय एव । नूतनाविष्काराणां पठनपाठनतन्त्राणां सन्निवेशः लौकिकजीवनसौकर्याणां वर्धनं शिक्षाक्षेत्रे जायमानानि अनुसन्धानानि तत्फलेन जायमानानि नूतनतन्त्राणि इत्यादीनां सदुपयोगः क्रियते चेत् अस्माकं शिक्षासम्प्रदायः शोभनः राष्ट्रहितकारकः च भवेत् ।

पतञ्जलिकालीनाः सामूहिकावस्थाः

तदानीन्तनीं सामाजिकीं स्थितिमपि सूचयति महाभाष्यम् । जनाः नगरेषु ग्रामेषु च निवसन्ति स्म । ग्रामेषु अधिकांशाः जनाः कृषकाः आसन् । पशुपालनम् अपि जनानां मुख्यव्यापारेषु अन्यतमम् आसीत् । तेषां कृषिक्षेत्रेषु उपयोगाय बहुविधानि उपकरणानि हलादीनि आसन् । धान्यक्षेत्रैः कृषकाः धन्याः धनिनः चेति मन्यन्ते स्म । ते

शकटानामपि उपयोगं कुर्वन्ति स्म । छात्राणाम् आवासनिवासादिकं शिक्षणं च निःशुल्कम् आसीत् । जनाः शान्तिपूर्वकं निवसन्ति स्म ।

जातिव्यवस्था

पतञ्जलिकालिकसमाजे ब्राह्मणादिचातुर्वर्ण्यव्यवस्था कल्पिता आसीत् इति मन्तव्यम् । यतो हि वार्षिकानां बोधनपराः संज्ञाः सूत्रादिषु वर्तन्ते । यथा -अर्यः स्वामिवैश्ययोः (पा.सू. -३/१/०३) इति सूत्रे अर्यशब्दः वैश्यं सूचयति । आर्यब्राह्मणकुमारयोः (६/२/५८) इति सूत्रे

4 गुरुशुश्रूषया विद्या पुष्कलेन धनेन वा । अथवा विद्यया विद्या चतुर्थं नैव कारणम् ॥

आर्यब्राह्मणकुमारशब्दौ प्रयुक्तौ दृश्येते भगवता पाणिनिना । आर्यः च असौ ब्राह्मणः चेति विशेषणसमासः । वैश्यस्य कृते अर्यपदस्योल्लेखःकृतः ।

शूद्राणामनिरवसितानाम्(२/४/१०) इति सूत्रे शूद्रस्य भेदद्वयं प्रयुक्तं दृश्यते । निरवसानं नाम बहिष्करणम् । न निरवसिताः अनिरवसिताः । भोजनानन्तरं शूद्राणां भोजनपात्राणाम् अस्पृश्यत्वेन बहिष्करणं प्रचलति स्म । ते यज्ञकार्येषु सम्मिलिता आसन्, परन्तु भोजनानन्तरं तेषां भोजनपात्राणि अस्पृश्यमानानि आसन् । इत्थं तेषां निरवसितशूद्राः अनिरवसितशूद्राः चेति द्वैविध्यम् । जनपदशब्दात् क्षत्रियादञ् (४/१/ १६८) इति सूत्रे क्षत्रियशब्दप्रयुक्तिः दृश्यते । एवमेव गुणवचनब्राह्मणादिभ्यः कर्मणि च (५/१/१२४) इति सूत्रे ब्राह्मणशब्दोऽपि दृश्यते । चतुर्वर्णानां कर्म हि चातुर्वर्ण्यम् । ब्राह्मणस्य अध्ययनम् अध्यापनं च कर्म इत्यादिकं तत्र सूत्रवार्तिकभाष्येषु दृश्यन्ते ।

कृषिसमाजः

प्राचीनभारते अधिकांशजनाः ग्रामेषु निवसन्ति स्म । महाभाष्यावलोकनेन पतञ्जलिकालस्य समाजः सर्वाधिकः कृषिसमाजः आसीत् इति अवगम्यते । ते कृषकाः गोधूमः, यवः, मुद्गः, माषः, तिलः इत्यादीनि धान्यानि, शाकाः च बहुकृषिभूमिषु कृषिं कुर्वन्ति स्म । कृषिभूमिनां स्वामित्वं व्यक्तीनां परिवाराणाम् वा आसीत् । अतिरिक्तजलस्य निष्कासनार्थं सस्यानां सिञ्चनाय च विस्तृतव्यवस्था आसीत् । अपि च क्षेत्रेषु जलम् आनेतुं नद्या सह सम्बद्धाः लघुकुल्याः आसन् । इत्थं तेषां कृषिसम्बद्धं ज्ञानं च महाभाष्यदृष्टान्तैः ज्ञायते । एकेन हलेन एकस्मिन् दिवसे यावन्तं क्षेत्रकर्षणम् शक्यते तावन्मिति क्षेत्रम् एकहलक्षेत्रम् इत्युच्यते - एकहलं क्षेत्रम् इति । एकः कर्षकः पञ्चभिः हलैः कर्षति एकहलेन कर्षणाय पञ्च वृषभाः अपेक्षिताः । एकस्य कर्षकस्य क्षेत्रम् इति क्रमेण ते कृषिकार्यं कुर्वन्ति स्म इत्थं कृषिरीतिरपि भाष्यकाले आसीत् इति ज्ञायते

वर्षो वर्णेन (२/१/६९) इति सूत्रे इह हि सर्वे मनुष्याः अल्पेन अल्पेन महतो महतोर्थांन् आकाङ्क्षन्ति । एकेन माषेण शतसहस्रम् एकेन कुदालपदेन खारीसहस्रम् इति । एकमाषसुवर्णेन वस्त्रादीनां शतं सहस्रम् इच्छन्ति इत्यादिकैः दृष्टान्तैः मनुष्याणां स्वभावादिकं च ज्ञायते । जनाः परिश्रमशीलाः आसन् । तेषां कृषिजन्यपदार्थानां विक्रयणं नियमितरूपेण विपणिषु प्रवर्तन्ते स्म । शालीप्रकाराः देशविशिष्टाः भिन्नाः चासन् । तेषां सस्यानां रक्षणप्रकाराणाम् अपि ज्ञानम् आसीत् ॥ तदानीं कृषकाः वृष्टिमात्रं न आश्रयन्ति स्म । किन्तु कुल्यानां वा प्रयोगं कुर्वन्ति स्म । पशुभिः आकृष्टाः शकटाः जनान् स्थाने स्थाने नयन्ति स्म । सूत्राणां व्याख्यानप्रसङ्गे भगवता दत्तानि उदाहरणानि तत्कालीनां कृषिव्यवस्थां बोधयति ।

इत्थं महाभाष्यस्यास्य समग्रपरिशीलनेन तदानीन्तनलोकव्यवहारसाधकाः बहवः दृष्टान्ताः भाष्ये अन्तर्गताः इति ज्ञातुं शक्यते । तदानीन्तनलोकव्यवहारम् अधिकृत्य ईषद्विचारः कृतः पलेणानेन क्रियते । प्राचीनभारते अधिकांशजनाः ग्रामेषु निवसन्ति स्म । महाभाष्यावलोकनेन पतञ्जलिकालस्य समाजः सर्वाधिकः कृषिसमाजः आसीत् इति पतञ्जलिकालिकसमाजे ब्राह्मणादिचातुर्वर्ण्यव्यवस्था कल्पिता आसीत् इत्यादिकम् अवगन्तव्यम् ।

सहायकग्रन्थसूची

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मानवीयमूल्यबोधोत्तरणे मृच्छकटिकम् ड.मृत्युञ्जयमण्डलः¹ परेशकैवर्त्यः²

सारांशः

मूल्यबोधेति शब्दः अतीव साधारणोऽस्ति, परन्तु मूल्यबोधगुणयुक्ताः मानवा असाधारणाः भवन्ति। एतादृशाः जनाः विशेषगुणैः सह सम्बन्धाः भवन्ति। पुनः ते जनाः सर्वदा समाजे अत्यल्पाः सन्ति। तथापि सामाजिकपरिवर्तने तेषां महत्त्वं सर्वदैव वर्तते। काव्यं दृश्यश्रव्यभेदात् द्विविधम्। पुनश्च दृश्यकाव्यस्य रूपकमुपरूपात् भेदद्वयमवलोक्यते। रूपकस्यास्य दशभेदेषु अन्यतममेकमस्ति प्रकरणम्। मृच्छकटिकमतीव प्राचीनं प्रकरणमस्ति। अत्र प्रकरणविधानस्य प्रायः सर्वे विधयः सन्ति। यत्र प्रकरणस्य नायकः चारुदत्तः मूल्यबोधैः सह शासकमेकं परिवर्तयति स्म। अतः सः अत्याचारीशासनस्य विरुद्धं मूल्यबोधरूपमस्तप्रयोगेन विजयं प्राप्तवान्। मूल्यबोधः सर्वेषु वर्तन्ते, केवलं तस्य प्रकाशनार्थमग्निरूपस्य स्फुलिङ्गस्यावश्यकमस्ति। समाजे एतादृशं स्फुलिङ्गमन्तरेण शोषणं पीडनञ्च निरन्तरं भविष्यति। अयमेव स्फुलिङ्गः प्रकरणनायकः चारुदत्तः। अस्यैव स्फुलिङ्गस्य मूल्यबोधगुणस्य तापप्रभावे प्रकरणस्य अपराणि चरित्राणि प्रकाशयन्ति स्वमूल्यबोधम्।

कूटशब्दाः- मृच्छकटिकम्, शूद्रकः, सहृदयः, चारुदत्तः, वसन्तसेना, मूल्यबोधः, सामाजिकपरिवर्तनम्

प्रस्तावना

साहित्यं समाजस्य दर्पणस्वरूपं साहित्यपाठञ्च सहृदयस्य रसानुभूतिः। परन्तु रसानुभूत्या सह जना अनेकैः चरित्रवैशिष्ट्यैः प्रभावितं भूत्वा जीवनमार्गे अग्रसरणार्थं कदापि कदापि तेषामनुसरन्ति। इत्यमनेकानि उदाहरणानि सन्ति समाजे। महानुभवाः पाठकाः यदा वियषस्य विशेषवैशिमुपलब्धिं कुर्वन्ति तदा ते विशेषवैशिष्ट्ययुक्तैः चरित्रैः एकात्मतामनुभवन्ति। अनया अनुभूत्या सह लेखकाः पाठकाश्च सार्थकान्विताः भवन्ति। इत्थं मूल्यबोधश्रयं कृत्वा रचितं प्रसिद्धमेकं प्रकरणं नाट्यकारशूद्रकप्रणीतं मृच्छकटिकम्। प्रकरणेऽस्मिन् दश अङ्काः सन्ति। वास्तवात्मके प्रकरणेऽस्मिन् समाजस्य हिंसाप्रतारणादयः भावाः विद्यमानेऽपि सामाजिकतया समाजस्य मूल्यबोधस्य जालविस्तारं स्पष्टरूपेण अवलोक्यते।

प्रायशः द्विसहस्रवर्षपूर्वं रचितं नाटकमिदं चिन्तया अभिवक्त्या च अत्यन्तमाधुनिकमिति मन्ये विशेषज्ञाः। अस्य प्रकरणस्य रचनाकारस्य स्वल्पमस्ति जीवनकथा। व्याकरणानुसारं शूद्रकशब्देन

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सह कुत्सितार्थे कन्प्रत्ययेन शूद्रकशब्दस्य निष्पत्तिर्भवति । अमरकोषे शूद्रकः जघन्यजः नाम्ना सूचितः । तत्त्वमिदमाधारं कृत्वा नारायणशास्त्री शूद्रकं रजकजात्यान्तर्भुक्तं कृतवान् । अनेकैः पण्डितैः मन्यते शूद्रक एक उपाधिः छद्मनाम वा । कथमिति प्रकरणस्य प्रस्तावनायामात्मानं 'द्विजमुख्यतमः' नाम्नाभिहितम् । अतः सः न शूद्रः । प्रसङ्गेस्मिन् डः सुकुमारीभट्टाचार्येण प्रोक्तम्---- “श्रवणेन ज्ञायते नामोऽयं न पैलिकः, उपाधिरूपः । कोऽपि शूद्रः स्वार्थिकाऽर्थे कप्रत्ययस्य व्यवहारं कृतवान् (भट्टाचार्यः ३५३) ।” भवतु प्रकरणेऽस्मिन् प्रकरणकारेण यानि चरित्राणि अङ्कितानि तानि तु समाजस्य निम्नश्रेण्यान्तर्भुक्तानि । अस्य प्रकरणस्य षष्ठाङ्के नायकस्य चारुदत्तस्य पुत्रस्य रोहसेनस्य मृत्षाकटस्य क्षुद्रघटनामाश्रित्य नामकरणं मृच्छकटिकमिति तात्पर्यपूर्णम् । परन्तु क्षुद्रघटनान्तराले प्रकरणस्य यानि चरित्राणि सन्ति तानि मनोग्राहीरूपेण वास्तवमुखीरूपेण च ग्रन्थकारेण अङ्कितानि । समाजस्य अत्यन्तनिम्नस्तरात् अङ्कितचरित्राणां महानुभवता मानवीयमूल्यबोधश्च अस्माषु आश्चर्यानुभूतिं क्रियेते । अस्य प्रकरणस्य नायकस्य चारुदत्तस्य चरित्रं मानवीयमूल्यबोधस्य उज्ज्वलनक्षत्रस्वरूपमेकम् । चारुदत्तैव अस्य प्रकरणस्य मूलचरित्रं मूल्यबोधस्य कर्णधारस्वरूपञ्च । प्रकरणस्यापरचरित्राणि धूता-वसन्तसेना-मैत्रेय-मदनिका-शर्विलकादीनि चारुदत्तरूपमूल्यबोधालोकेन उद्भासितानि । प्रकरणान्ते अवलोक्यते यत् चारुदत्तस्य विशेषवैशिष्ट्यमूल्यबोधालोकेन प्रत्येकचरित्राणि आलोकितानि । मूल्यबोधस्य स्वर्णालोकरूपप्रतिफलनेनतानि चरित्राणि राजनैतिकपरिवर्तनमेकं साधितानि ।

प्रकरणस्य नायकः चारुदत्तः जात्या ब्राह्मणः परन्तु वृत्त्या वणिकः । पूर्वपुरुषाणां सञ्चितस्य प्रथमजीवने अर्जितस्य प्रभूतधनस्य प्रभुं भूत्वाऽपि आत्मीयपरिजनेभ्यः बन्धुबान्धवलोकेभ्यश्च अकारतरेण दानकरणार्थं अधुना सम्पदहीनमभवत् । परन्तु द्रिद्रं भूत्वाऽपि सज्जनरूपेण दातारूपेण च स राजानं ययातिं पराजयति । तस्य गुणावलीसम्पर्के अवलोक्यते --

“दीनानां कल्पवृक्षः स्वगुणफलनतः सज्जनानां कुटुम्बी.... ।” (प्रथमोऽङ्कः, श्लोकः-४८)
दुःखीजनस्य रक्षणं चारुदत्तस्य कर्तव्यमासीत् । चारुदत्तस्य महानुभवता शकारेण श्रूयते --

“सोस्मद्विधानांप्रणयैः कृशीकृतो न तेन कश्चिद्विभवैविमानितः ।

निदाघकालेष्विवसोदको हृदो नृणां स तृष्णामपनीय शुष्कवान् ॥” (प्रथमोऽङ्कः, श्लोकः-४६)

चारुदत्तस्य अस्य गुणस्य कारणात् तं प्रति वसन्तसेना आकृष्टमभवत्--“ गुणो वक्षु अनुराअस्स कालणम् (त्रिपाठी ८०) ।” पुनश्च गृहे सन्धिच्छेदस्य कष्टं स्वीकृत्य चारुदत्तस्य चरित्रस्य उदारता दयालुमनोभाववस्था अवलोक्यते--“...सन्धिच्छेदखिन्न एव सुचिरं पश्चान्निराशो गतः (तृतीयोऽङ्कः, श्लोकः-२३) ।” यदा मैत्रेयः कपोतान् दण्डेन ताडयति तदा चारुदत्तः बन्धुं मैत्रेयं वारयति । स्वभृत्यान् प्रति तस्य अनुकम्पा प्रसंशनीया । अतः तस्य भृत्येन बर्धमानेन प्रोक्तम् --“शुजणे वक्षु भिच्चाणुकम्पके शामिए णिद्वणके वि शोहदि (तृतीयोऽङ्कः, श्लोकः-१) ।” अर्थात्थनहीनमपि सज्जनान् भृत्यान् प्रति दयालुः प्रभुः श्रेष्ठः । शरणागतान् रक्षासमये चारुदत्तस्य महानुभवता दृश्यते । राज्ञः पालकस्य कारागारात् पलायनरतस्य शरणागतस्य आर्यकस्य रक्षाकर्म कष्टकरमिति ज्ञात्वाऽपि तं विपदहीनभावेन पलायनकार्ये साहाय्यं कृतवान् । अतः तेन प्रोक्तम् --“ ..अपिप्राणानहं जह्यां न तु त्वां शरणागतम्”(सप्तमोऽङ्कः, श्लोकः-६) । पुनः दुष्टशकारेण स्वकृतकर्मणः दोषं चारुदत्तमुपरि स्थापयित्वा षडयन्त्रमाश्रित्य तं हत्याकर्तुं उद्योगं गृहीतवान् । परन्तु तत् ज्ञात्वाऽपि शकारं प्रति चारुदत्तस्य क्षमाभावः दृश्यते--“शतुकृतापराधः शरणमुपेत्य पादयोः पतित शस्त्रेन न हन्तव्यः” (दशमोऽङ्कः, श्लोकः-५५) । ईदृशस्य क्षमारूपस्य मूल्यबोधस्य

दृष्टान्तं भारतीयसाहित्ये दुर्लभम्। वसन्तसेनायाः न्यासरूपालंकारं चौरैण हृतमिति ज्ञात्वा तस्य क्षतिपूरणार्थं भिक्षाश्रयं श्रेयं, नैव मिथ्याश्रयमिति चारुदत्तस्य चारित्रिकमूल्यबोधम्। अतः तेन उच्यते—

“भैक्ष्येणाप्यर्जयिष्यामि पूनन्यासप्रतिक्रियाम्।

अनृतं नाभिधास्यामि चारित्रभ्रंशकारणम् ॥” (तृतीयोऽङ्कः, श्लोकः-२६)

सकलसद्गुणस्य उदारचरित्ताश्रयस्य चारुदत्तस्य मूल्यबोधस्य संस्पर्शमागत्य जघन्यचरित्रेण शकारेण स्पष्टरूपेण कथ्यते—श्वासप्रश्वासेन यदा अपराः जनाः जीवनधारणं कुर्वन्ति तदा चारुदत्तैव प्रशंसनीयजीवनं धारयति। अनेन प्रकारेण चारुदत्तस्य चरित्रस्य महानुभवता मानवीयमूल्यबोधश्च सम्पूर्णप्रकरणे अवलोक्यते। न केवलं चारुदत्तचरित्रे अपि तु तस्य स्त्रियाम् धूतायामपि मानवीयमूल्यबोधमवलोक्यते। दरिद्रबाह्याणस्य स्त्रीभूत्वात् सा निराभरना अत्यन्त्या साधारणजीवनयात्राभ्यस्ता। वस्तुतः मानिनीस्त्री कदापि न याचते यत् तस्य पतिः अपरया नायिकया सह प्रेमासक्तः भविष्यति। परन्तु स्वाम्यानन्देन स्वयमानन्दिता धूता। तस्मात् कारणात् नगरनट्या वसन्तसेनया सह प्रेमासक्तं चारुदत्तमिति ज्ञात्वाऽपि धूतामध्ये हिंसाबोधस्य क्षणमात्रमपि नैवोलोक्यते। षष्ठाङ्के यदा वसन्तसेना चारुदत्तस्य गृहे रात्रिपापनं कृतवती तदा धूतायाः काऽपि प्रतिक्रिया नावलोक्यते। यदा दरिद्रचारुदत्तस्य गृहात् वसन्तसेनायाः न्यासरूपालङ्कारस्य चौरकार्यं सम्पन्नं तदा चारुदत्तस्य पक्षतः तस्यालङ्कारस्य प्रत्यार्पणमसम्भवमदाने च चारुदत्तचरित्रं कलङ्कितं भविष्यतीति ज्ञात्वा धूता पितुः गृहात् प्रदत्तं बहुमूल्यं रत्नहारं सानन्देन विदुषकद्वारा वसन्तसेनायै दत्तवती। तस्य पतिव्रतागुणं दृष्ट्वा मुग्धेन चारुदत्तेन मुक्तकण्ठेन स्वीक्रियते ---

“विभवानुगता भार्या सुखदुःखसुहृद्भवान्।

सत्यं च न परिभ्रष्टं यदरिद्रेषु दुर्लभम् ॥”(तृतीयोऽङ्कः, श्लोकः-२८)

षष्ठाङ्के यदा वसन्तसेना आत्मानं दासीं परिगण्य रत्नहारं धूतां प्रत्यार्पणं कृतवती तदा धूतायाः उक्तिरेका रत्नछटावत् अस्मान् उद्गासयति --- “आर्यपुत्रेण युष्माकं प्रसादीकृता न युक्तं ममैतां ग्रहीतुम्। आर्यपुत्र एव मम आभरणविशेष इति जानातु भवती (त्रिपाठी ३७)।” पुनः मिथ्याभियोगेन चारुदत्तस्य प्राणदण्डाशङ्कां श्रुत्वा धूतां समीपे समग्रजीवनमैव मृषा अनुभूयते। स्वपत्युः अमङ्गलस्य वार्तां श्रवणान्तरं मृत्युवरणं श्रेयमिति स्वीकरोति धूता। प्रकरणान्ते मैत्रेयैर्न उच्यते यत् धूतायाः पुण्यबलेनैव चारुदत्तः जीवनमार्गं पुनरागम्यते। मूलतः धूताचरित्रे इत्यमुदारतायाः मूल्यबोधस्य सृष्टेः कारणं चारुदत्तप्रभावः। चारुदत्तसंस्पर्शरूपं फलमेतत्। स्वान्तर्निहितं मूल्यबोधं चारुदत्तः स्त्रीधूतामध्ये विस्तारितवान्। अतः नाटके मानविकोदारतायाः मूल्यबोधस्य च चरमप्रतिमूर्तिरूपेण धूता परिणतिं प्राप्तवती।

चारुदत्तस्य महानुभवता मूल्यबोधश्च विस्तारमवलोक्यते गणिकावसन्तसेनायामपि। सा गणिका न केवलमुज्जयिन्याः सर्वाधिका धनसम्पन्ना अपि तु तस्याः नगर्व्यालङ्कारस्वरूपा। नगरस्य अभिजातपूर्णाञ्चले प्रासादोपमगृहे सा निवसति। धनपिपासवः भवन्ति सामान्यगणिकाः परन्तु इयं गणिका वसन्तसेना तस्य व्यतिक्रमा। राज्ञः श्यालकस्य शकारस्य दशसहस्रस्वर्णमुद्रया क्रीतं यानवाहनलंकारं प्रत्याख्यानं कृतवती सा वसन्तसेना। चतुर्थाङ्के चारुदत्तस्य पूर्वभृत्यमिति ज्ञात्वा जुयाडीसंवाहकस्य मुक्त्यर्थं दशमोहरूपं ऋणं परिशोधार्थं सा स्वहस्तस्थं रत्नावलयं दत्तवती। चारुदत्तस्य पुत्रः रोहसेनः अपरबालकस्य शकटं दृष्ट्वा यदा तत्सदृशं शकटमेकं याचते तदा वसन्तसेना स्वालङ्कारं शकटं क्रयार्थमददत्। शर्विलकेन सह प्रेमबन्धनाबद्धं ज्ञात्वाऽपि मुक्तिपणं

विहाय सा दासीं मदनिकां मुक्तिमदद् । चारुदत्तस्य कृते सर्वस्वं दानं कृत्वा प्रकरणात्ते सा पालकेन दुर्लभवधूः पदेन सम्मानीता । परन्तु वसन्तसेनायाः नदीस्वरूपाया उदारतायाः मूलबीजस्तु चारुदत्तप्रतिकृतिः । स्वपत्निं प्रति विद्वेषं मा कृत्वा गणिकया वसन्तसेनया धूता भगिणीरूपेण सम्बोधिता । दशमाङ्के धूतायाः प्राणत्यागस्य कथां श्रुत्वा वसन्तसेना तां धूतां रक्षार्थं तां समीपे गमणाय चारुदत्तं निवेदयति । अतः सर्वदिशतः चारुदत्तेन गणिका वसन्तसेना देवकल्परूपेण प्रतिपादिता--“अये, कथा देवतोपस्थानयोग्या युवतिरियम्” (त्रिपाठी १२) । चारुदत्तस्य गुणमुग्धा सा गणिका सर्वस्वत्यागं कृतवती । षष्ठाङ्के सहस्रवारं चारुदत्तदासीरूपेणात्मानं निगदति सा गणिका --“अहं श्रीचारुदत्तदस्य गुणतिजिता दासी..” (त्रिपाठी ३६८) । चारुदत्तं प्रति वसन्तसेनायाः प्रेममासीत् यथा अकृत्रिमं तथैवासीत् चारुदत्तपुत्रं रोहसेनं प्रति असीमरूपं पुत्रवात्सल्यम् । पुत्रवात्सल्योऽयं वसन्तसेनायाः हृदयस्यान्तस्थलात् उत्सारयति । अतः प्रथमसाक्षात्कारेणैव रोहसेनमालिङ्गनं कृत्वा वदति -- “एहि मे पुत्रक । आलिङ्ग । अनुकृतमनेन पितुः रूपम्” (त्रिपाठी ३७१) । तस्मात् कारणात् तस्य प्रसन्नार्थं सहजेनैव आत्मा लङ्कारमददत् । अनेन प्रकारेण लोकदृष्ट्या सा वसन्तसेना निन्दीतवेश्या भूत्वाऽपि तस्याः मूल्यबोधमस्माकमाश्चर्यं कुर्वन्ति । तत्र वसन्तसेनायाः मूल्यबोधस्योत्सावश्यकं चारुदत्तरूपप्रेमः ।

मानवीयमूल्यबोधस्य अपरधारकः प्रकरणस्य विदूषकः मैत्रेयः । वस्तुतः चारुदत्तस्य प्रियबन्धुत्वात् चारुदत्ततः तन्मध्ये मूल्यबोधं प्रवेशयतीति मन्ये । भोजनरसिकः मैत्रेयः चारुदत्तस्य सर्वकालस्यादर्शः बन्धुः । अतः चारुदत्तेन प्रोच्यते -- “अये । सर्वकालमित्रं मैत्रेयः....” (त्रिपाठी ४१) । चारुदत्तस्य यदा धनप्राचुर्यमासीत् तदा मैत्रेयः तस्य गृहे विविधव्यञ्जनेन परितृप्तिमलभत् । परन्तु अधुना चारुदत्तः दरिद्रभूत्वात् अन्यत्राहारान्वेषणं करोति सः मैत्रेयः । दरिद्रभूत्वात् अन्यत्र सः मैत्रेयः चारुदत्तं नैव त्यज्यति । विषयोऽयं मैत्रेयस्य मूल्यबोधस्य परिचायकः । अतः विदूषकेन प्रोक्तम् --- “नगरचत्वरवृषभ इव रोमन्यायमानस्तिष्ठामि, स इदानीमहं तस्य दरिद्रतया यस्मिन् यस्मिन् चरित्वा गेहपारावत इवावासनिमित्तमलागच्छामि (त्रिपाठी ३६) ।” चारुदत्तस्य नित्यसहचररूपेण सर्वदैव तस्योन्नतिः काम्यते मैत्रेयेण । गणिकया वसन्तसेनया सह चारुदत्तस्य सम्पर्कं नैव काम्यासीत् मैत्रेयः । तस्मात् कारणात् आदर्शबन्धुरूपेण चारुदत्तं गणिकासंस्पर्शात् निवृत्त्यर्थमनुरोधं कृतवान् । अतः मैत्रेयेण उक्तम् - “तदहं ब्राह्मणो भूत्वेदानीं भवन्तं शीर्षेण पतित्वा विज्ञापयामि निवर्त्यतामात्मा अस्माद् बहुप्रत्यवायात् गणिकाप्रसङ्गात् (त्रिपाठी ३०८) ।” तस्यानुरोधे परिलक्ष्यते कान्तासम्मितवाक्यं प्रभुतसम्मितवाक्यञ्च । चारुदत्तस्य धर्मं ब्राह्मणवादं प्रति श्रद्धाशीलत्वात् ब्राह्मणं भूत्वाऽपि मैत्रेयः चारुदत्तस्य पादयोः पतनचेष्टां करोति । मैत्रीबन्धनस्य दृढत्वात् शकारः यदा चारुदत्तविरुद्धे वसन्तसेनाविषयकं मिथ्याभियोगं करोति तदा मैत्रेयः तत्क्षणात् विचारालयं गच्छति । न केवलं तत् अपि तु विषयेऽस्मिन् शकारेण सह तस्य घातप्रतिघातमप्यभवत् । पुनश्च चारुदत्तः यदा चाण्डालैः हत्यार्थं बन्धस्थानं नीयते तदा बन्धुविरहात् प्राणत्यागचेष्टां करोति मैत्रेयः-

“तथापि न शक्नोमि प्रियवयस्य विरहितः प्राणान् ।” (त्रिपाठी ६०७)

आलोचनायाः गोधूलिवेलायामागत्य वाक्यैकरूपेण वयं कथयितुं शक्नुमः यत् - महान् मानवैकः सः चारुदत्तः । अमुष्यस्य महत्तः मानवस्यान्तरस्पर्शं यानि चरित्राणि प्राप्तानि तेषामेव मूल्यबोधमुद्भूतानि । अनेनैव प्रकारेणावलोक्यते यत् प्रकरणस्यानेकानि चरित्राणि समाजादर्शं निर्माणाय राजनैतिकं परिवर्तनं साधयन्ति ।

दानशीलताक्षमासागरधर्मपरायणताश्रयस्य चारुदत्तस्य मानविकमूल्यबोधः रामधेनोः सप्तवर्णन्यायेन सर्वदिशतः विस्तार्यति । तस्य जीवनावलोकनं सहजसरलस्वाभाविकरूपञ्च । अतः मानवजीवनस्य स्वल्परूपाणि सुखदुःखानि आशाकाङ्क्षाश्च क्षुद्राकारहृत्पिण्डे बृहत्कारेण चिह्नं कर्षयति । तस्यान्तरात्मनि सर्वदैव प्रकाशयति विश्वमानवात्मनः सुरः । तेन सुरेण सहृदयाः पाठकाश्च सुरान्वितः भवन्ति । तस्य सहजसरलमनाडम्बरपूर्णजीवनमपरान् मनुष्यान् भावान्तरेण भावयन्ति । चास्य परिणतिं प्राप्नुवन्ति सर्वेषां मनुष्यानां सामग्रिकमानवीयमूल्यबोधजागरणे । प्रसङ्गेस्मिन् डः सुकुमारीभट्टाचार्यमहोदयया यथार्थमुक्तम् – “ नाटकमिदं बहूनि विचित्राणि सुरान्वितानि । बह्व्यः प्रकृतयः मनुष्याः, राजातः चण्डालः, शिशुतः बृद्धः, धनीजनतः निर्धनजनः, सज्जनतः दुर्जनः, बह्व्यः प्रकृतयः भाषाः, बहूनि कवित्वानि, विविधाः प्रकृतयः, हास्यरसाः, श्लेषसामाजिकव्यङ्ग्यः व्यक्तिगतविद्रूपश्च, बह्व्याः विचित्रघटनायाः समावेशेन, अनेकेन स्वार्थसंघातेन विविधरसागमणेन सर्वं मिलत्वा नाटकमिदं न केवलं समाजस्य मानवजीवनस्य च सुवृहत्त्वृत्तांशमेकं सार्थकरूपेण प्रतिपादयति, अपि तु जीवनस्य विविधावेगेन सञ्जातस्योपलब्धेः नीतिगतमूल्यबोधस्य चावतारणायाः विश्लेषणं पूर्णमूल्यायणञ्च करिष्यतीति ” (भट्टाचार्यः ३६०) ।

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रघुवंशमहाकाव्ये रसतत्त्वसमीक्षणम्

काञ्चनवारिकः¹

शोधसारः

यथैव आत्मानं प्राणान् वा विहाय शरीरस्य सत्ता नास्ति, तथैव विना रसं काव्यं शुष्कवृक्ष इव प्रतिभाति, यस्य किमपि अस्तित्वं न विद्यते। तस्मादेव रससहितवाक्यं काव्यस्यात्मारूपेण सुप्रतिष्ठितम्। रसस्वरूपविषये उक्तं यत् विभावानुभावसञ्चारिभावसंयोगेन परिपुष्टः सन् रत्यादिस्थायिभावः आस्वाद्यो भवति चेत्, सः रस उच्यते। रसयोजनायां कविः स्वपारस्परिकप्रतिकूलतानुकूलताविषयान् मनसि निधाय काव्यं करोति, येन काव्ये श्रुतिदुष्टदोषो नोत्पद्येत। अत एव काव्ये रसयोजना अतीवदुष्करा जटिला च। महाकाव्यलक्षणे निर्दिष्टमिदं यत् शृङ्गार-वीर-शान्तेषु कश्चन रसः मुख्यरूपेण तदितराश्च गौणरूपेण ग्राह्याः। कविकुलगुरुः कालिदासः स्वविरचितरघुवंशाख्ये महाकाव्ये आलङ्कारिकनिर्दिष्टलक्षणम् अत्यन्तचित्ताकर्षकरूपेणोपस्थापयामास।

सूचकशब्दाः - स्वाद्यः, काव्यात्मा, रसयोजना, रसास्वादनम्, श्रुतिदुष्टदोषः।

मूलविषयवस्तु

लिखितरूपेण अलिखितरूपेण च काव्यरचनायाः परम्परा न केवलं भारते अपि तु समग्रे विश्वे साहित्यस्य प्राचीनतमा परम्परा अस्ति। काव्यं मुख्यतया लिधा अस्ति- श्रव्यकाव्यम्, दृश्यं काव्यं मिश्रकाव्यञ्च। श्रव्यकाव्ये महाकाव्यस्य अन्तर्भावः भवति। संस्कृतविद्वांसः महाकाव्यस्य परिभाषास्थाने लक्षणानाम् चर्चां कृतवन्तः। आचार्यः विश्वनाथः स्वस्य पूर्वाचार्यानां मतं साररूपेण गृहीत्वा महाकाव्यस्य लक्षणं विस्तरेण प्रस्तुतवान्। आचार्यविश्वनाथस्य मतानुसारेण महाकाव्ये शृङ्गारः, वीरः, शान्तश्च रसाः मुख्यरूपेण अन्ये सर्वे रसाश्च गौणरूपेण प्रयोक्तव्याः। साहित्यजगति कालिदासः शृङ्गाररसाधिकारी कविः इति सुप्रसिद्धिः। किन्तु तेन रघुवंशमहाकाव्ये शृङ्गाररसेन सह अङ्गीरसरूपेण वीररसं योजितवान्। तदतिरिच्य अङ्गरसरूपेण रौद्र-भयानक-बीभत्स-शान्त-वात्सल्य-हास्य-करुणरसानां योजना अपि दृरीदृश्यते। तदेवाधः प्रस्तूयते –

वीररसः

रघुवंशमहाकाव्यं वीररसप्रधानभूतम्। अस्मिन् वीररसस्य सर्वमपि वैशिष्ट्यं परिलक्ष्यते। यद्यपि महाकाव्यस्यास्य सर्वत्रैव वीररसोऽभिव्याप्तः, तथापि क्वचित् मुख्यरूपेण प्रतिभातः। उदाहरणरूपेण वक्तुं शक्यते – यदा राजा दिलीपः वृद्धावस्थापन्नः स्वराज्यभारं रघवे समर्प्य तपोवनं जगाम, तदा पितृप्रदत्तं रघोः राज्यशासनं सायंकाले सूर्यस्य तेज इव अवलोकितम्। तेन रघोः पराक्रमता एव प्रकाशिता –

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दिलीपानन्तरं राज्ये तं निशम्य प्रतिष्ठितम् ।

पूर्वं प्रधूमितो राज्ञां हृदयेऽग्निरिवोत्थितः ॥ (रघुवंशम्, ५/२)

ततः पञ्चमाङ्के राज्ञः अजयस्य स्वयम्बरावसरेऽपि वीररसस्य स्थितिरवेक्षिता । यदा राजा इन्दुमतीं विवाहार्थं विदर्भस्य राजधानीं गच्छन् आसीत्, तदा पथि मदमत्तस्य हस्तिनः उपद्रवो वर्णितः (५/४५) । तस्य मदमत्तहस्तिनः उग्ररूपं वर्णयित्वा कविः वीररसमपि समावेशितवान् । एकादशसर्गेऽपि रामलक्ष्मणाभ्यां राक्षससम्प्रदायस्य संहारः रावणवधश्च पर्याप्ततया वीररसस्यास्तित्वं परिलक्ष्यते । यदा श्रीरामचन्द्रः तारकां हन्तुं तस्याः उरः भिन्नवान्, तदा प्रतिभातं यत् रामचन्द्रः न हि राक्षसपुरीमपि तु यमपुरीं प्रविष्टवान् । रामचन्द्रस्य इयं दिग्विजयवर्णना प्रकृतरूपेण युद्धवीर इव वर्णिता –

यच्चकार विवरं शिलाघने ताडकोरसि स रामसायकः ।

अप्रविष्टविषयस्य रक्षसां द्वारतामगमदन्तकस्य तत् ॥ (११/१८)

एवमेव यदा श्रीरामो रावणं हन्तुं वानरसेनया सह लंकापुरीं प्रविष्टवान्, तदा लङ्कापुर्यां राक्षससेनावानरसेनयोर्मध्ये भयङ्करयुद्धः वर्णितः, यत्र वीररस एव उपस्थितः (१२/७२) । ततः द्वादशसर्गे रामरावणयोर्युद्धकाले वादिप्रतिवादिरूपेण परस्परोक्तिं खण्डितवन्तौ, तथैव विजयलाभाय परस्परास्त्रमपि खण्डितवन्तौ, अनेन वीररसस्य स्पष्टप्रतीतिर्ज्ञायते (१२/९२) । अन्तिमे श्रीरामचन्द्रः मन्त्रपूर्वकब्रह्मास्त्रप्रयोगेण दशाननस्य दश शिरांसि मुहूर्ते एव पृथक्कृतवान्, येन लङ्कापतिः सामान्यपि कष्टं नानुभवेत् (१२/९९) । इत्यमुदाहरणमाध्यमेन स्पष्टं यत् कालिदासस्य रघुवंशमहाकाव्यं वीररसप्रधानभूतम् ।

शृङ्गाररसः

वीररस इव शृङ्गाररसः अपि व्यापकरूपेण रघुवंशे रसरাজेन व्यवहृतः दृष्टः । सम्भोगविप्रलम्भयोः उभयोः शृङ्गारयोः उपस्थितिः परिलक्ष्यते । विशेषरूपेण अजेन्दुमत्योः प्रणयवर्णनाप्रसङ्गे सम्भोगशृङ्गारस्य पर्याप्तव्यवहारः अवेक्षितः । प्रसङ्गसमर्थने वक्तुमुचितं यत् यदा इन्दुमतिः स्वयम्बरसभायां राजानम् अजं वृणीतुं गतवती, तदा राजा स्वानुरागं वाक्यैः प्रकटयितुमसमर्थः, तथापि स्वहृदयानुरागं प्रणयेद्विज्ञैः बहिःप्रकाशितवान् –

सा यूनि तस्मिन्नभिलाषबन्धं शशाक शालीनतया न वक्तुम् ।

रोमाञ्चलक्ष्येण स गात्रयष्टिं भित्त्वा निराक्रामदरालकेश्याः ॥ (६/८१)

इत्थं हि ऊनविंशसर्गे वर्णितम् अग्निवर्णस्य विलासात्मकजीवनं सम्भोगशृङ्गारस्य यथायथमुदाहरणम् । अग्निवर्णेन सम्पूर्णं जीवनं केवलमात्रं सम्भोगे एव व्यतीतम् । तस्य सम्भोगस्य चिह्नानि तस्य प्रियतमानाम् ओष्ठेषु ऊरुषु च परिलक्षितानि । एकत्र इन्दुमतिः स्वयम्बरसभायां किमपि न उच्चार्य स्वभावभङ्गिमया अजं प्रति अनुरागं प्रकटितवती, अन्यत्र अग्निवर्णः प्रेम्णः सर्वमपि सीमानम् अतिक्रम्य स्वप्रियतमानां शरीरे प्रेमाघातम् अङ्कितवान् । येन सम्भोगशृङ्गारः स्पष्टरूपेण प्रतीतः –

वेणुना दशनपीडिताधरा वीणया नखपदाङ्कितोरवः ।

शिल्पकार्यः उभयेन वेजितास्तं विजिह्वानयना व्यलोभयन् ॥ (११/३५)

न केवलं सम्भोगशृङ्गारस्य, विप्रलम्भशृङ्गारस्यापि बहुलोदाहरणं लभ्यते रघुवंशे । उदाहरणरूपेण वक्तुं शक्यं यत् – इन्दुमती-अजवियोगः, सीतारामवियोगः चेति । यदा सीतां वन्दिनीरूपेण रावणः स्वराज्यं स्वीकृतवान्, तदा रामः स्वाङ्कुरीयकं हनुमानेन सीतायाः समीपे

प्रेषितवान् । रामचन्द्रस्य तदङ्गुरीयकमवेक्ष्य सीताया अक्षणोः निरन्तरजलधारा निर्गता –

तस्यै भर्तुरभिज्ञानमङ्गलौयं ददौ कपिः । प्रत्युद्गतमिवानुष्णैस्तदानन्दाश्रुबिन्दुभिः ॥(१२/१६)

ततः सीता स्मारकरूपेण स्वचूडामणिं हनुमता रामं प्रति प्रेषितवती । चूडामणिं हृदि आलिङ्ग्य श्रीरामः आनन्दमग्नः संजातः (१२/६४) । अत एव ज्ञायते यत् कालिदासः रघुवंशमहाकाव्ये न केवलं वीररसम्, अपि च शृङ्गाररसं समीचीनरूपेण वर्णयामास ।

रौद्ररसः

वीररसं शृङ्गाररसं च अतिरिच्य रघुवंशमहाकाव्ये रौद्ररसस्यापि स्थितिः परिलक्ष्यते । रघु-इन्द्रयोः युद्धवर्णनायां यदा रघुणा इन्द्रस्य धनुषः चापः छिन्नः, तदा इन्द्रः धनुः त्यक्त्वा रघुवधाय वज्रमुन्नीतवान् । अवसरेऽस्मिन् रघोः प्रति इन्द्रस्य भयङ्करः क्रोधः दृष्टः । एतेन रौद्ररसस्योपस्थितिः जायते – “स चापमुत्सृज्य विवृद्धमत्सरः प्रणाशनाय प्रबलस्य विद्विषः” (३/६०) । इत्थं हि यदा स्वयंवरसभायां रामेण धनुरेव भग्नः, तदा परशुरामस्य रामं प्रति क्रोधः रौद्ररस एव विद्यते । तस्य उग्रवार्णां श्रुत्वा तत्र उपस्थिताः सर्वेऽपि भयभीताः संजाताः (११/७२) ।

भयानकरसः

रघुवंशमहाकाव्ये भयानकरसस्यापि पुष्टिः परिलक्ष्यते, यत्र दिलीपेन वृद्धावस्थाया प्राप्तायां स्वराज्यभारं रघवे समर्पयामास । तदा रघुः राज्यभारं समुचितरूपेण परिचालितवान्, येन प्रतिद्वन्द्विनः राजानः भीताः सन्तस्ताः च –

पौरस्त्यानेवमाक्रामंस्तांस्तान्जनदाञ्जयी । प्राप तालीवनश्याममुपकण्ठं महोदधेः ॥(४/३५)

एवञ्च यदा श्रीरामचन्द्रः तारकां हन्तुं धनुः उन्नीतवान्, तदा तारका तीव्रवेगेन भयङ्करं चित्कारं कृत्वा रामम् आक्रान्तवती । अत्र तारकायाः विकटरूपं दृष्ट्वा हृदयं विदीर्णं भवति कम्पते च । तथैव एकत्र यदा अजसेना आतङ्कितस्य हस्तिनः प्रवेशं दृष्टवती, तदा भयानकरसस्योपस्थितिः परिलक्ष्यते ।

बीभत्सरसः

रसान्तरस्य इव बीभत्सरसस्यापि सत्ता रघुवंशे प्राप्यते । अजेन युद्धस्थानस्य वर्णना बीभत्सरसस्य स्पष्टमुदाहरणम् । युद्धस्थाने मृत्युः मदिराशाला इव व्याख्याता । यत्र बाणैः छिन्नं शिरः फलमिव, निक्षिप्तं मुकुटं पानपालमिव, रक्तस्रोतः मदिरा इव प्रतिभातम् –

शिलीमुखोत्कृत्तशिरःफलाढ्या च्युतैः शिरस्त्रैश्चषकोत्तरेव ।

रणक्षितिः शोणितमद्यकुल्या रराज मृत्योरिव पानभूमिः ॥(७/४९)

इत्थं हि तारकसुरवधप्रसङ्गे लवणासुरवधप्रसङ्गे च बीभत्सरसस्योपस्थितिः परिलक्ष्यते (१५/१५; १६/७४) ।

शान्तवात्सल्यरसौ

रघुवंशे शान्तवात्सल्यरसयोः अस्तित्वं वर्तते । इन्दुमत्याः मृत्योरनन्तरम् अजः शिष्येण यत्समाचारं दत्तवान्, तत् शान्तरसस्य सुन्दरं योजनम् (८/८७) । १६ पुनः नवजातकं रघुं क्रोडे स्वीकृत्य दिलीपस्य या अनुभूतिः, सा वात्सल्यरसस्य मनोरमसमायोजना ।

हास्यरसः

रघुवंशमहाकाव्ये आंशिकरूपेण हास्यरसस्योपस्थितिर्विद्यते । अजस्य पार्श्वे इन्दुमतीं दृष्ट्वा सुनन्दायाः उपहासः, लक्ष्मणस्य पार्श्वे शूर्पणखां दृष्ट्वा कामिनीनामुपहास्यं च हास्यरसस्य दृष्टान्तम् आवहति (६/८२) ।

करुणरसः

करुणरसप्रसङ्गे रघुवंशे अजविलापः एतादृशः पीडाजनकः मर्मदायकश्च – ये अपि ग्रावा रोदित्यापि एवं दलति वज्रस्य हृदयम् – इति प्रवादवाक्यं याथार्थ्येन प्रयोज्यम्। शोक-दैन्य-सन्ताप-मृत्युकारणैः प्रियविश्लेषभावस्य युगपच्छिन्नं कविना प्रकटितम् (७/३८)।

एवमेव कालिदासेन विरचिते रघुवंशमहाकाव्ये विभिन्नरसानां समागमः परिलक्षितः। मूलतः शृङ्गाररसाधिकारी कालिदासः, तथापि शृङ्गाररसवर्णनया सह महाकाव्यस्य नियमानुसारतः अन्यान्यरसानां विशेषरूपेण वीररसस्य यत्सुन्दरं चित्रणं कृतवान्, तदनिर्वचनीयमेव। अत एव वक्तुमुचितं यत् कालिदासः स्वविरचितरघुवंशमहाकाव्ये शृङ्गारादिरसानां यथोचितं स्थानं प्रापयत्, तथैव समेषां रसानां रमणीयं समयोजनं चकार इति शम्।

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नारीचैतन्योद्बोधे शङ्खनादः

डॉ. दुम्पा जाना¹

सारांशः

वीणापाणी-पाटन्या रचिता ‘अपराजिता’ इति कथासंग्रहे कथासप्तकमस्ति। सा आधुनिकसमाजस्य स्त्रीणां नानास्थितिम् उल्लिखितवती अस्मिन् कथासंग्रहे। ताः कथाः यथा - अपराजिता, कुलीना, शङ्खनादः, अनुगृहीता, जागरितः, एकोऽन्यः शिविः, वातायनं च। ‘शङ्खनादः’ इति कथायाः प्रधानं नारीचरित्रं भागीरथी। सा भागीरथी नानाविधं विघ्नम् अतिक्रम्य केन प्रकारेण स्वनिर्भरा अभवत् एवञ्च स्वस्वाधीनताम् अर्जितवती तत् लेखिका वीणापाणी पाटनी महोदया शङ्खनादस्य कथायां चित्रितमकरोत्। यां भागीरथीं दृष्ट्वा यथा अन्याः स्त्रियः उद्बुद्धाः भवन्ति इति चेष्टामपि कृतवती लेखिका अस्यां कथायाम्। भागीरथीवत् अन्यास्यां नारीणाम् अपि एवम् आचरणं करणीयम्। पुरुषांतान्त्रिकसमाजस्य अत्याचारस्य विरुद्धे प्रतिवादः च करणीयः। तदर्थं प्रयोजनं शिक्षा। शिक्षां विना नारीसमाजस्य उत्थानं कदापि न भवति। ‘शङ्खनादः’ कथायामपि दृश्यते भागीरथी शिक्षिता स्यात्, तस्मात् कारणात् सा यथायथमार्गानिर्वाचने समर्था आसीत्। एवञ्च शिक्षायाः कारणात् सा स्वनिर्भरा अपि आसीत्। येन सा स्वस्य कन्यायाः च भारं गृहीतवती। शिक्षां विना सा कदापि स्वाधीनतार्जने समर्था न भवति। यत् ‘कुलीना’ इति कथासंग्रहे लेखिका दर्शयति। ‘कुलीना’ कथासंग्रहस्य नायिका सुरमा अशिक्षिता आसीत्। तदर्थं सा नित्यं पत्युः सपत्न्याः च अमानुषिकम् अत्याचारं सह्यं कृतवती। स्वस्वाधीनतार्जनार्थं सा किञ्चिदपि न कृतवती। यतः सा अशिक्षिता स्यात्। लेखिका वीणापाणी पाटनी ‘शङ्खनादः’ इति कथायां नारीचैतन्यस्य उद्बुद्धकरणार्थं ‘भागीरथी’ चरित्रं सृष्टवती। यथा, नार्यः भागीरथीं दृष्ट्वा स्वचेतनायाः उद्बुद्धकरणे प्रयत्नं करिष्यन्ति। अतः सा ‘शङ्खनादः’ इति नामकरणं कृतवती। शङ्खनादमाध्यमेन यथा विपद्भ्यः समाजस्य उद्धारणं भविष्यति, तद्वत् नारीचैतन्यस्य जागरणार्थं ‘शङ्खनादः’ इत्यंशः सृष्टः वीणापाणीपाटन्या। अतः परिशेषे ‘शङ्खनादः’ कथांशे सा उक्तवती - “स्वनुष्ठितं त्वया यदेवानुष्ठितम्। त्वया नारीचैतन्ययोद्बोधस्य शङ्खनादः घोषितः। नारीमहत्त्वं सत्यापितम्। आत्मनो जीवनं रसातलादुद्धृत्य सार्थकं कृतवती त्वम्” (पाटनी ४५)।

कूटशब्दाः - वीणापाणी पाटनी, अपराजिता, शङ्खनादः, नारीचेतना, भागीरथी।

आधुनिकसंस्कृतसाहित्यस्य सम्भारेषु प्रायः काव्यनाटकादयः सन्ति सामाजिकपरिस्थितिविषयकाः। तासु रचनासु एका अस्ति वीणापाणी-पाटन्या रचिता अपराजिता। ‘अपराजिता’ इति कथासंग्रहे कथासप्तकमस्ति। ताः कथाः यथा - अपराजिता, कुलीना, शङ्खनादः, अनुगृहीता, जागरितः, एकोऽन्यः शिविः, वातायनं च। ‘एकोऽन्यः शिविः’ इति कथां विना अन्यासु कथासु आधुनिकसमाजस्य नारीणां विविधानि रूपाणि चित्रितानि

लेखिकया। वस्तुतः वीणापाणी पाटनी आधुनिकसमाजे स्त्रीणां नानास्थितिम् उल्लिखितवती अस्मिन् कथासंग्रहे। अपि च तया नारीणां स्वचेतनायाः उद्बुद्धकरणाय विविधं स्त्रीचरित्रं सृष्टम्। यानि नारीचरित्राणि समाजस्य नानावाधाम् अतिक्रम्य स्वस्वाधीनताम् अर्जितानि। 'शङ्खनादः' इति कथायाः प्रधानं नारीचरित्रं भागीरथी। सा भागीरथी नानाविधं विघ्नम् अतिक्रम्य केन प्रकारेण स्वनिर्भरा अभवत् एवञ्च स्वस्वाधीनताम् अर्जितवती तत् लेखिका वीणापाणी पाटनी महोदया शङ्खनादस्य कथायां चित्रितमकरोत्। यां भागीरथीं दृष्ट्वा यथा अन्याः स्त्रियः उद्बुद्धाः भवन्ति इति चेष्टामपि कृतवती लेखिका अस्यां कथायाम्। वीणापाणी-पाटन्याः जन्म १९३२ खृष्टाब्दे हलद्वीपा इत्यत्र अभवत्। तस्याः गृहे एव संस्कृताध्ययनस्य चर्चा आसीत्। तदर्थं बाल्यादेव तस्याः संस्कृतं प्रति अनुरागः जातः। इसावैलथोवर्णकलेज लखनऊ इत्यस्मात् शिक्षां लब्धवती सा। पश्चात् लखनऊ -विश्वविद्यालयतः 'हरिवंशपुराण का साहित्यिक एवं सांस्कृतिक अध्ययन' इत्यस्मिन् विषये पि एच् डी उपाधिं प्राप्तवती। अनन्तरं सा अस्मिन्नेव विश्वविद्यालये संस्कृतविभागे प्राध्यापनकार्ये नियुक्तवती। १९६७ खृष्टाब्दे सा देहलीविश्वविद्यालयस्य जानकीदेवीमहाविद्यालये अध्यापनकार्ये नियुक्ता अभवत्। तस्याः द्वे मौलिकरचने स्तः। यथा - अपराजिता मधुराम्लम् च। तदतिरिक्तं अस्याः लेखिकायाः अनेकानि शोधपत्राणि नानापत्रपत्रिकासु प्रकाशितानि भवन्ति। एतदर्थं वीणापाणिपाटनी १९९६ खृष्टाब्दे संस्कृतसाहित्यसेवा इति सम्मानेन विभूषितासीत्।

यद्यपि अपराजिता इति कथासंग्रहे सप्त कथाः सन्ति, तथापि अत्र केवलं 'शङ्खनादः' कथामवलम्ब्य कार्यमिदं क्रियते। शङ्खनादः कथायां दृश्यते भागीरथी बाल्यादेव वञ्चिता, अत्याचारिता, अवहेलिता आसीत्। तस्याः पिता अतीव दरिद्रः स्यात्। तदुपरि पित्रोः दशसन्तानाः आसन्। अपि च तस्याः विमाता आसीत्। तदर्थं तस्याः यन्त्रणा अधिका अभवत्। बाल्यादेव सा शिक्षानुरागिनी आसीत्। परन्तु विद्यालये तस्याः पठनाय कस्यापि आग्रहः नासीत्। तथापि सा एकस्मिन् दिवसे विमातरं निकषा तस्याः पठनस्य इच्छां प्रकाशितवती – "अहमपि विद्यालये पठिष्यामि" (पाटनी ३७)। परन्तु विमाता विविधप्रकारैः वचनैः तां निराकरणं कृतवती – "गृहे नास्ति धनम्। तव पिता किमपि कार्यं न करोति, तव ज्येष्ठा भ्रातापि न किञ्चित् प्रेषयति। क्षेत्रस्थितेन स्वल्पेन शस्येन ईदृशस्य महतः कुटुम्बस्य पालनं कथं सम्भवति? विद्यालयगमनाय नूतनं वस्त्रयुग्मं त्वपेक्षितं भविष्यति? धनं कुतः आगमिष्यति?" (३७)। यद्यपि दृश्यते तस्याः भ्रातरः एतदभावेऽपि विद्यालयम् अगच्छन्। ते पठने अमनोयोगिनः अपि आसन्। तदपि तेषां पठनाय कोऽपि वाधां न यच्छति स्म। तस्मात् भागीरथी उक्तवती – "तैर्न पठितं परन्त्वहं पठिष्यामि" (३७)। अतः अत्र दृश्यते यत् भागीरथी पितृगृहे एव वञ्चिता आसीत्। यतः सा नारी। तस्याः अधिकारः कस्मिन्नपि विषये नास्ति। परन्तु सा अदम्या आसीत्। पठनस्य इच्छा केवलं मनसि न धारयित्वा तदिच्छां पूरणार्थं विविधचेष्टां कृतवती। तदर्थं सा विद्यालयेषु गच्छद्भ्योः भ्रातृभ्यः किञ्चित् लेखनं पठनं च लिखित्वा विद्यालये पठितवती। पठनार्थं पाठशालां न गत्वा अपि शिक्षामण्डलस्य दशमकक्षा महता कष्टेन उत्तीर्णीकृता।

भागीरथी विद्यालये पठित्वा अपि गृहकर्मणः मुक्ता नासीत्। स प्रत्यहं सर्वं गृहकर्म सम्पादितवती। अनन्तरं रात्रौ क्षीणालोके पठनपाठनं कृतवती। तस्मात् सा उक्तवती – "एवं यातेषु दिवसेषु मनस इच्छां मनस्यैव गोपयन्त्या मया विद्यालयेषु गच्छद्भ्योः भ्रातृभ्यः किञ्चित् लेखनं पठनं च समाधिगतम्। तदनन्तरं गृहकार्यं परिसमाप्य रात्रौ दीपस्य मन्द आलोके शिक्षामण्डलस्य दशमकक्षा महता कष्टेन उत्तीर्णीकृता" (३८)। वस्तुतः अत्र लेखिका वक्तुम् इच्छति यत्

लक्ष्यपूरणे सर्वदा चेष्टा करणीया भागीरथीवत् सर्वसां नारीणाम् । अन्यथा नारीणां किमपि इच्छापूरणं न सम्भवति । यतः नारीणां साहाय्यं कोपि कर्तुं न इच्छति । तदर्थं एका एव लक्ष्यपूरणे सर्वदा अग्रणीया स्यात् ।

भागीरथी केवलं दशमकक्षावधि न पठिता । सा परवर्तीशिक्षालाभार्थं चेष्टां कृतवती । अतः स्वाभीष्टसिद्धिं पूरणार्थं स्वभूमिं चम्बाप्रदेशं परित्यज्य भ्राता सह कर्णपूरं प्रति सा प्रस्थिता । तत्रापि सा कठिनवाधायाः सम्मुखीनमभवत् । तस्याः भ्राता सपत्नीकः सन्तानलयेण सह कर्णपुरस्य एकस्मिन् सामान्यप्रदेशे वसति स्म । भ्रातुः स्वल्पेन वेतनेन तेषां पञ्चजनानां निर्वहनं भवति । परन्तु तस्याः आगमने सा भारतुल्या अभवत् भ्रातुः परिवारस्य निकटे – “तैः स्पष्टतया न किञ्चित् कथितं परन्तु व्यवहारेण मत्प्रदेशो भारतुल्य इवाभवदिति मयानुभूतम्” (पाटनी ३८) ।

तदपि सा स्वाभीष्टं पूरणार्थं भ्रातुः निकटे तस्याः पठनस्य इच्छां प्रकटितवती । तस्याः पठने यद्यपि भ्राता बाधां न दत्तवान्, किन्तु भ्रातृजाया स्पष्टरूपेण बाधां न दत्त्वा अन्यप्रकारैः विरोधीतां कृतवती । तदर्थं सा उक्तवती – “यदि सा महाविद्यालयं गमिष्यति तर्हि गृहकार्यं कः करिष्यति? अहं तु पूर्वत एव विद्यालयं गच्छामि, पुनः सापि गमिष्यति?” (३९) । एतत् वचनं श्रुत्वा भ्राता भगिनीम् अवदत् – “यदि पठितुं वाञ्छति तर्हि गच्छत्वेव, परन्तु विद्यालयादागत्य सम्पूर्णं गृहकार्यं समाचरतु” । तदपि भागीरथी पठनस्य इच्छां पूरणार्थं हसित्वा उक्तवती – “भ्रातृजाये! मां भैषीः । गृहदेव परिश्रमस्तु मम स्वभाव एव संवृत्तः । तत आगत्य सान्ध्यकालीनं चायं, पश्चाद्वालिभोजनं, बालकानां वस्त्राणां प्रक्षालनं सर्वं सायंकालादारभ्य रालिपर्यन्तं समाचरिष्यामि” (३९) । अतः अत्र दृश्यते भागीरथी स्वाभीष्टं सिद्धयर्थं सर्वमेव कष्टं स्वीकृतवती । भागीरथीवत् अन्यासां नारीणामपि एवं करणीयं स्यात् । तेन कस्मिन्नपि समये निश्चितरूपेण शान्तिम् अवश्यमेव आगमिष्यति इति ।

अत्रैव भागीरथ्याः युद्धं न सीमितं स्यात् । वस्तुतः यन्मनुष्यः याथातथ्यतः ततो भिन्नमेव सम्पद्यते । भागीरथ्याः क्षेत्रेऽपि तत् संघटितम् । अर्थात् तस्याः विद्यालयात् गृहपर्यन्तं मार्गः एकक्रोशः एव । तदुपरि सा पादाभ्यां विद्यालयम् अगच्छत् । तदर्थं तस्याः आगमनस्य पूर्वादेव भ्रातुः पुत्री पुत्री च गृहम् आगताः । यतः ते द्विचक्रिकामाध्यमेन विद्यालयम् अगच्छन् । अपि च तेषां विद्यालयः निकटे एव अवस्थितः । एतेन महती विपत्तिः जाता । क्रुद्धाः ते तस्मात् भागीरथीं प्रति अवदन् – “पितृष्वसे! कियत्कालः प्रतीक्षामहे वयम्? माता आपणं गता । त्वं न जाने कुल भ्रमन्ती अत्र संप्राप्ता । त्वरितं भोजनं पच” (३९) । अत्र दृश्यते भागीरथ्याः भ्रातृसन्तानाः अपि तस्याः सम्मानं न कुर्वन्ति स्म । ते अपि तस्यै आदेशं यच्छन्ति स्म । अनन्तरं कथाप्रसङ्गे द्विचक्रिकायाः उत्थापेन तस्याः भ्रातृजाया रुद्रमूर्त्तिं धारयित्वा अवदत् – “सा गर्जन्ती उवाच - न वयं शत्रुमः द्विचक्रिकां क्रेतुम् । प्रथमं विद्यालयाय शुक्लप्रदानं पुस्तकानां व्ययस्तदुपरि महोदयायै द्विचक्रिकया अपेक्षितास्ति । आत्मकार्यसिध्यै मद्गृहं नाशयितुं कामयते । पठ वा न वा पादाभ्यामेव गमिष्यामि” (४०) । अयं विवादः अत्रापि शेषः न अभवत् । भ्रातुः निकटे वृत्तान्तमिदं गत्वा एव विरामः भवति विवादः । सर्वं श्रुत्वा भ्राता अवदत् – “भागीरथि! न मया कदापि चिन्तितमासीत् यत्त्वमित्थं कलहपरा भविष्यसि । यदि त्वमत्र निवसितुं वाञ्छसि तर्हि विद्यालयात् बालकानां निवर्तनकाले गृहे उपस्थिता भव । शान्त्या च वस” (४०) । एवंविधापमानेऽपि भागीरथी शान्ता आसीत् । लक्ष्यपूरणे सा स्थिरा आसीत् । यद्यपि अस्मिन् विवादे तस्याः कोऽपि दोषः नास्ति ।

परन्तु सा मानसिकभावेन सुदृढा सती अपि शरीरः तस्याः सङ्गं न यच्छति स्म । अर्थात् भ्रातृगृहे विपुलपरिश्रमात् सा ज्वरेण आविष्टा अभवत् । अपि च एकस्मिन् दिवसे महाविद्यालयात् गृहं प्रति

प्रस्थिते सा शिरोघूर्णाय मार्गे एव पतिता अभवत् । तदा केनापि करुणहृदयेन पुरुषेण साहाय्येन सा गृहं प्रस्थिता । तस्याः शरीरस्य वृत्तान्तं ज्ञातुं कोऽपि नैच्छन् । एवं प्रकारेण सा वार्षिकपरीक्षां दत्त्वा एव भ्रातुः गृहात् प्रस्थानं कृतवती – “अहं ज्वरेण तप्ता आसम् । भ्राता, भ्रातृजाया, बालकाश्च न कोपि मां किमप्यपृच्छत् । जलं पीत्वा यदाहं सुप्ता तदा लिभ्यो दिवसेभ्य उत्थातुं नाभवम् समर्था । शरीरेण मनसा च तप्ताहं व्यचारयम् कानिचिदेव दिनान्यवशिष्टानि वार्षिकपरीक्षायाः । परीक्षावधि त्विदमभिशप्तजीवनं यापनीयमेव, तत्पश्चान्न कदाप्यस्मिन् गृहे पदार्पणं कर्तव्यम् । इत्थं माध्यमिकविद्यालयस्य द्वादशकक्षायाः परीक्षां दत्त्वा मया भ्रातुः गृहात् प्रस्थानं कृतम्” (पाटनी ४१) । भागीरथ्याः अनेन वचनेन स्पष्टं यत् सा भ्रातृगृहे नरकयन्त्रणावत् कष्टं सह्यीकृतवती । तदपि सा द्वादशकक्षायाः वार्षिकपरीक्षां न दत्त्वा भ्रातृगृहं न परित्यक्तवती । अर्थात् सा शतवाधामतिक्रम्य शेषपर्यन्तं लक्ष्ये स्थिरा आसीत् । भागीरथीवत् अन्यासां रमणीनामपि एवं करणीयमिति । तस्मात् हि जीवने साफल्यं भविष्यति । अन्यथा चिरकालम् अन्यस्य पराधीने स्थित्वा दासीवत् जीवनम् अतिवाहितं भवति ।

भ्रातुः गृहात् प्रस्थानं कृत्वा भागीरथी स्वगृहं प्रति अगच्छत् । अनन्तरं पितृव्यस्य सहायकेन तस्याः विवाहः अभवत् । पत्युः गृहे चत्वारो भ्रातरः सम्मिलितकुटुम्बरूपेण वसन्ति स्म । श्वश्रूः भोजनं पचति स्म । श्वशुरः वार्धक्यकारणात् जीर्णोपि सर्वकुटुम्बस्य भारं तथा दायित्वं न मुञ्चति स्म । परन्तु तस्याः भाग्यः अत्रापि सङ्गं न यच्छेत् । विवाहस्य कतिचित् दिनस्य अनन्तरं यथार्थस्थितिः तस्याः सम्मुखे आपतिता अभवत् । तया लक्ष्यते यत् तस्याः पतिः रात्रौ विलम्बेन आयाति स्म । तस्य गतिः विशृङ्खलिता, वाणी अस्पष्टा, मुखवायुश्च सगुनु आसीत् । स गृहम् आगत्य माता सह प्रतीक्षमाणं भागीरथीं दृष्ट्वा रुष्टः सन् अवदत् – “मदर्थं प्रतीक्षसे? भोजनं कृत्वा कथं न सुप्ता? सर्वं गृहं जागरय्य मामुपहसन्ती तिष्ठसि” (४३) । पतेः तदप्रति एवम् आचरणं दृष्ट्वा भागीरथी विस्मयाकुला अभवत् । चिन्ताकुला च अभवत् । तया ज्ञायते यत् तस्याः पतिः रात्रौ मद्यसेवनं करोति । तदर्थं सा रात्रौ विलम्बेन गृहम् आगतः । ज्येष्ठाम् निकषा सा एवमपि जानाति स्म विवाहात् पूर्वमपि तस्याः पतिः इत्थं करोति स्म । तथोक्तं ज्येष्ठया – “भगिनि! विवाहात् पूर्वमपि स इत्थं करोति स्म । श्वशुरदम्पतिना विचारितं विवाहानन्तरं स्वभावपरिवर्तनं भविष्यति । परन्तु सः तु पूर्वदिश एव सञ्जातः” (४३-४४) ।

पतेः एतत्स्वभावं ज्ञात्वा अपि भागीरथी स्थिरा आसीत् । अपि च किञ्चित् कालानन्तरं सा गर्भिणी अभवत् । तथापि सा नित्यवत् गृहकर्म कृत्वा रात्रौ भोजनगृहे पतिनिमित्तं मध्यरात्रिपर्यन्तं प्रतीक्षमानासीत् । एकदा तस्याः श्वश्रूमातुः निर्देशानुसारं सा पत्ये प्रतीक्षां न कृत्वा भोजनं सम्पाद्य सुप्ता अभवत् । अनन्तरं तस्याः पतिः गृहम् आगतः एवञ्च त्वां सुप्तं दृष्ट्वा रुष्टः सन् अवदत् – “अद्य भोजनमदत्त्वा शयनं गता” (४४) । तदा भागीरथी उक्तवती – “उष्णं भोजनं संवृत्य पाले निहितमस्ति । गत्वा अश्रीहि” (४४) । एतत् श्रुत्वा तस्याः पतिः शारीरिकं निर्यातनमकरोत् । यद्यपि स जानाति तस्य पत्नी गर्भिणी एव । तदपि स अमानुषिकं निर्यातनं कृतवान् भागीरथ्याः उपरि । तस्मिन् क्षणे सा एव निर्णयति स्म – “नाहमीदृशमवमानं सहिष्ये । अस्मिन्नेव क्षणेऽस्य जीवनस्य गतिः परिवर्तनीया अन्यथा प्रगाढान्धकारे निलीना भविष्यामि” (४४) । वस्तुतः अत्याचारसह्यस्य सीमा अस्ति । परन्तु तस्याः पतिः तत्सीमाम् उल्लिङ्घितवान् । तदर्थं सा तस्याः भाग्यं निर्धारणम् एका एव कृतवती । अतः सा पत्रं लिखित्वा पतिगृहं परित्यक्तवती – “अतएव मया द्वे पत्रे लिखिते । एकमात्मनो पत्ये अपराञ्चात्मनो श्वशुरदम्पतिभ्याम् । एकं पत्युः प्रकोष्ठे अपरञ्च श्वश्र्वाः मञ्जिकायां

धारयित्वा आत्मनो वस्त्रोपकरणादीनि मञ्जूषा यामादाय सायंकाले पत्युरागमनात् प्रागेवाहं पतिकुलं परित्यज्य जम्भूनगरं सम्प्राप्ता” (पाटनी ४५) ।

वस्तुतः अत्र भागीरथी स्वस्वाधीनतार्जनार्थं पतिगृहं परित्यक्तवती । तस्याः मते नित्यम् अन्यस्य अत्याचारसह्यकरणम् अन्यायः एव । अन्यथा सा यदि सर्वं सङ्गं कृत्वा तलैव तिष्ठति, तर्हि तस्याः जीवनं यथा अन्धकारे निमज्जितं भवति तथा तस्याः सन्तानः अपि तत्त्वत् भवति । अतः सा अन्धकारजीवनं परित्यज्य आलोकस्य सन्धाने अन्यत्र गतवती । जम्भूनगरे केचन मासाः रघुनाथमन्दिरस्य निकटवर्ति आश्रमशालायां स्थितवती । तत्र केषाञ्चित् भद्रपुरुषाणां सहायकेन स्थानीयकन्याविद्यालये शिल्पकलायाः अध्यापनाकार्यं लब्धवती । तलैव तस्याः कन्या कमलिनी जन्म लेभे । तदनन्तरं सा चम्बाप्रदेशे ग्रामसेविकापदम् अलेभे । अतः सा स्वाधीनरूपेण वसवासं कृतवती । तस्मात् तस्याः उक्तिः - “अद्य स्वकीयपृथकावासे स्वतन्त्ररूपेण समधिकसमादरेण चाहं भारतीयजनतन्त्रस्य स्वतन्त्र नागरिकेति मत्वा सन्तोषो मे” (४५) । अपि च सा तस्याः कन्यायाः कमलिन्याः यथोचितं परिपालनं कृतवती । अन्यथा सा यदि पतिगृहे स्थितवती तर्हि कन्यायाः जीवनमपि तस्याः इव नष्टं जातम् । अतः तस्याः असीमसाहसाभियानेन सा सफला स्यात् ।

भागीरथीवत् अन्यास्यां नारीणाम् अपि एवम् आचरणं करणीयम् । पुरुषतांलिकसमाजस्य अत्याचारस्य विरुद्धे प्रतिवादः च करणीयः । तदर्थं प्रयोजनं शिक्षा । शिक्षां विना नारीसमाजस्य उत्थानं कदापि न भवति । ‘शङ्खनादः’ कथायामपि दृश्यते भागीरथी शिक्षिता स्यात्, तस्मात् कारणात् सा यथायथमार्गनिर्वाचने समर्था आसीत् । एवञ्च शिक्षायाः कारणात् सा स्वनिर्भरा अपि आसीत् । येन सा स्वस्य कन्यायाः च भारं गृहीतवती । शिक्षां विना सा कदापि स्वाधीनतार्जने समर्था न भवति । यत् ‘कुलीना’ इति कथासंग्रहे लेखिका दर्शयति । ‘कुलीना’ कथासंग्रहस्य नायिका सुरमा अशिक्षिता आसीत् । तदर्थं सा नित्यं पत्युः सपत्न्याः च अमानुषिकम् अत्याचारं सङ्गं कृतवती । स्वस्वाधीनतार्जनार्थं सा किञ्चिदपि न कृतवती । यतः सा अशिक्षिता स्यात् ।

लेखिका वीणापाणि पाटनी ‘शङ्खनादः’ इति कथायां नारीचैतन्यस्य उद्बुद्धकरणार्थं ‘भागीरथी’ चरित्रं सृष्टवती । यथा, नार्यः भागीरथीं दृष्ट्वा स्वचेतनायाः उद्बुद्धकरणे प्रयत्नं करिष्यन्ति । अतः सा ‘शङ्खनादः’ इति नामकरणं कृतवती । शङ्खनादमाध्यमेन यथा विप्लवः समाजस्य उद्भरणं भविष्यति, तद्वत् नारीचैतन्यस्य जागरणार्थं ‘शङ्खनादः’ इत्यंशः सृष्टः वीणापाणीपाटन्या । अतः परिशेषे ‘शङ्खनादः’ कथांशे सा उक्तवती - “स्वनुष्ठितं त्वया यदेवानुष्ठितम् । त्वया नारीचैतन्ययोद्बोधस्य शङ्खनादः घोषितः । नारीमहत्त्वं सत्यापितम् । आत्मनो जीवनं रसातलादुद्धृत्य सार्थकं कृतवती त्वम्” (४५) ।

ग्रन्थपञ्जी

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आधुनिकसंस्कृतसाहित्ये गलज्जलिकायाः वैशिष्ट्यम् सतीश चन्द्र दास¹

शोधसारः

आधुनिकसंस्कृतसाहित्ये गलज्जलिका इति नूतनं साहित्यम्। या गलज्जलिका अवार्चीनयुगे कवीनां प्रशंसनीया अस्ति। समाजस्य प्रत्येकास्मिन् क्षेत्रे गलज्जलिकासाहित्यम् अन्यसाहित्यमिव मानवानां कृते उपकरोति। अस्मिन् साहित्ये प्रभुसम्मिताकाव्योपदेशः, सुहृत्सम्मिताकाव्योपदेशः, कान्तासम्मिताकाव्योपदेशश्चेति उपदेशत्रयमपि समग्रतया प्राप्यते। अतः समाजस्य सर्वमपि क्षेत्रमनेन प्रसन्नतां प्राप्नोति। तथा च अत्र सामाजिकं, राजनैतिकम्, आध्यात्मिकं, साम्प्रदायिकम्, ऐतिहासिकमित्यनेकतत्त्वपूरितं भवति गलज्जलिकासाहित्यम्। गलज्जलिकासाहित्यस्य भावः व यङ्ग्यार्थवाक्यार्थलक्ष्यार्थभेदेन तत्र तत्र प्रतिफलितो भवति। अतः सचेतसां प्रफुल्लता आगच्छन्ति। कठिनोऽपि विषयः कोमलतया सरसतया च प्रदर्शितो भवति। अतः वक्तुं शक्यते यत् – ‘कविता कवेर्मुखनिर्गता साक्षात् कृपाणी निष्कृपा।’ (औदुम्बरी) - ‘निष्कृपा-कृपाणी’ इति। इयं केवलं कवितायाः विशेषणं न, अपि तु काव्यस्य प्रयोजनमपि इति कथ्यते। अतः अस्मिन् शोधप्रपत्ते मया संस्कृतगलज्जलिकायाः उद्भवः तथा तस्याः विकासः इति एतयोः विमर्शः कृतः। तथा संस्कृतगलज्जलिकायां ये ये विषयाः वर्तन्ते तथा तेषां संरचना पद्धत्यादि विषये यथायथम् अस्यां शोधपत्रिकायां प्रस्तावः क्रियते।

कूटशब्दाः – संस्कृतगलज्जलिका, इतिहासः, आरम्भिका-मधिका-अन्तिका, सामाजिकम्, राजनैतिकम्, समजोन्नत्युपायाः।

उपोद्घातः

“कस्मै जनाय न रोचते सुरभारती-नवसर्जना

क्रियते मया हंसासनायाः शारदाया अर्चना ॥” इति (वारिपर्णी, सुरभारती नवसर्जना)

नवीनसृजन विधायाः साहित्यकाराः अतिसारल्येन रमणीयतया संस्कृतसाहित्ये नवीनविषयान् लेखन्या उद्धृतवन्तः। अनुभूयते यत् येन प्रकारेण उषादेवी पुराणी स्थित्वापि युवती भवति प्रतिदिनम्, तेन प्रकारेण नवीनरचनायाः संस्कृतभाषा पुराणं भूत्वापि अद्यापि नूतनं भवति, तदिव इयं गलज्जलिकापि। सल्लनयुगीन प्रायः पञ्चशतवर्षाणि पर्यन्तं शोषणं पीडणम् अधर्मरूपम् अन्धकारस्य परं स्वाधीनभारते वैदिकधर्मः एवं संस्कृति पूर्णरूपेण उज्जीवितम्। आधुनिकसंस्कृतसाहित्यवाङ्मये विभिन्नाः नूतनविषयाः यथा द्रुतकाव्यम्, मुक्तकाव्यम्, सनेटकाव्यं, सजोकाव्यम्, तान्काकाव्यं विमानकाव्यादि रचितवन्तः तदेव गलज्जलिकासाहित्यं वा गलज्जलिकासाहित्यं सुधीजनानां विद्वद्गुरीणानञ्च प्रसिद्धम्। सहृदयपाठकानां मनसि परितोषाय

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प्रदत्तेयं संस्कृतगलज्जलिका अन्यभाषायां रचित गजलापेक्षया परिमार्जितेन नूतनरूपेण सम्बद्धं वर्तते । संस्कृतसाहित्ये गलज्जलिकायाः प्रभावः सर्वत्र अधुना परिचर्यते, तथा पाठकमहानुभावान् प्रौढानुभवशालिनश्च सर्वदा विस्मापयति शोभयति च । यद्यपि संस्कृतगलज्जलिकायाः मूलस्रोतः फारसी प्रदेशे जातं तथापि संस्कृते अस्याः सम्पादिता विषयाः सम्पूर्णतया भिन्नः विकसिताः प्रसिद्धाश्च ।

गलज्जलिकायाः स्वरूपम्

गलज्जलिका एका साहित्यविद्या चास्तीति पण्डिताः कथयन्ति । या गलज्जलिका कविता-स्तुति-गीतिरूपेण वाद्यं वा वाद्यं विना भाषणेन सुविकशितमस्तिकान् प्रमोदयिष्यति । ‘गज़ल’ अरबी भाषायां महत्तुपूर्णः शब्दः भवति, यस्य कोशगतार्थः भवति ‘कातना-बुनना’ अस्य प्रथमार्थः भवति प्रेमालापः, द्वितीयार्थः भवति ‘कर्तनम्(spining)’ (वाकले २०) । केचन विद्वांसः गज़लस्य सम्बन्धं फारसी शब्देन गज़ाला इत्यनेन स्वीकुर्वन्ति, यस्य शाब्दिकः अर्थः भवति ‘मृगस्य नयनम् वा मृगनयनी’ । केचन तु अरबी भाषायाः सम्बन्धं स्वीकुर्वन्ति, तेषां मतानुसारं गज़ाल शब्दात् आगतः गज़ल, यस्य अर्थः भवति ‘शिखरिणीतः निर्गतः उच्छृष्टम् इति ।’

परन्तु गलज्जलिकायाः वा गजलस्य मूलधातुः यदि गज् वा गजि स्वीकुर्वन्ति तर्हि पाणिनि मतानुसारं गज एवं गजि धातु शब्दः मदनार्थं बोधयति । सिद्धान्तकौमुदीग्रन्थस्य तत्त्वबोधिनी टीकाकारः मदनशब्दस्यार्थं स्पष्टं कथयति यत् – ‘मदनं मदः चित्तविकारः, गजं मदनारण्यं चित्तविकारं कामं रतिं वा लाति ददाति वेति गजलम्, शृङ्गारवार्ता पर्यवसायिकाव्यम् इति (दुवे, प्राककथन) ।’ त्रिवेणीकविमिश्रेण अभिराजेन गलज्जलिकामधिकृत्य प्रोक्तम् ‘गलन्ति जलानि नयनाश्रूणि यस्यां सा गीतिर्गलज्जलिका’ (भार्गवः-२२५) अर्थात् गलज्जलिका श्रवणेन यदि सहृदयपाठको मनसि हर्ष-विषादादिना निमग्नो भवेत् तर्हि सा गलज्जलिका पदं सार्थकं, तथा चोच्यते –

श्रावं श्रावञ्च गीतार्थं नयने वारि वर्षतः ।

ध्रुवं हर्षविषादाभ्यां सचेता यदि पाठकः ॥

तत एव मया गीतिराख्यातेयं गलज्जला ।

गलन्नेलजलत्वाद्वा सा गलज्जलिका पुनः ॥ इति (अभिराजयशोभूषणम्)

राधावल्लभलिपाठीमहोदयस्य मतानुसारं द्विपादिकाभिर्निबद्धा गीतिर्गजलमुच्यते (द्राक्षावल्ली) । आचार्यः जगन्नाथपाठकवर्यमतानुसारं गलज्जलिकाशब्दस्यार्थः भवति स्त्रिया सहैकान्तिकी वार्ता, प्रियया साकं नर्मालाप (पिपासा) इति । यद्यपि गलज्जलिका प्रियासह नर्मालापं मूलं वर्तते, तथापि केवलं नेयं प्रणयमालस्यमिता अस्ति । शृङ्गारभिन्नमपि सामाजिक-राजनैतिक-धार्मिकादि विषयाः गलज्जलिकायाम् उपलभ्यन्ते । अर्थात् सर्वे विषयाः सुसज्जितेन व्यवस्थितरूपेण च वर्णिताः । उक्तं यथा -

न यो हिन्दुपक्षे न वा तुर्कपक्षे

स निश्चप्रचं सत्यवक्ता कबीरा ॥ (शालभञ्जिका, प्रीतिवीथी गम्भीरा, ८)

गलज्जलिकायाः विकासः

संस्कृतकाव्यस्य या पारम्परिकपद्धतिः विद्यते सा गलज्जलिकापद्धतेः भिन्ना इति नात्र सन्देहः । परन्तु काव्यदिशा विपरीतेति नैव शक्यं वक्तुम् । यद्यपि संस्कृतकाव्यसाहित्ये परम्परा सर्वत्र विद्यते, तथापि छन्दोमुक्तशैल्यां काव्यलेखने वैदिशिकपद्धतिः विरलतया उपलभ्यते । तथापि

अर्वाचीनसंस्कृतसाहित्ये वैदिकपद्धत्यां गलज्जलिका सुप्रसिद्धा वर्तते यत् सहृदयसंवादभाजः सहृदयाः तत् प्रमाणं भवति ।

प्रसिद्धं गलज्जलिकासाहित्यं सर्वप्रथमं फारसीभाषातः आगतम् । परवर्तिसमये सर्वत्र एशिया महादेशे बृहत्तरभारते च परिव्याप्ता च । अतः गलज्जलिकासाहित्यस्योद्भवः फारसी भाषातः अभूत् एवं क्रमशः उर्दूभाषायां, संस्कृतभाषायां च विकासः इति न कश्चित् विप्रतिपत्तयः । आङ्गलशासनकाले प्रणीतस्य फारसीसंस्कृतयोः द्वयोः भाषयोः महामहोपाध्यायभट्टमथुरानाथशास्त्रीणः हस्तेन गीतवीथी(1929), जगन्नाथपाठकस्य पीपासा(1987) एवं बच्चूलाल अवस्थी महोदयस्य संस्कृते गलज्जलिकां इत्येवं प्रादुर्भूतं गलज्जलिकासाहित्यम् । तत्परम् आचार्यः राधावल्लभः - त्रिवेदीमहोदयः, अभिराजराजेन्द्रमिश्रादयः विभिन्नाः आचार्याः संस्कृतेन गलज्जलिकायाः परम्परां स्वस्वरचनया अग्रेसारितवन्तः ।

“आङ्गलशासनकालेऽथ कविपण्डिततल्लजः

जयपत्तनवास्तव्यः फारसीसंस्कृतोद्भूटः ॥

भट्टोऽसौ मथुरानाथशास्त्री गजलपारगः ।

संस्कृतेऽपि ससर्जेंदं गीतं तुल्याभिर्शंसया ॥

एवं हि भट्टवर्योऽयं देववाणीकवीश्वरः ।

संस्कृतगजलोद्गाता प्रथमो हि मया मतः ॥

ततश्चेमां प्रथमये बच्चूलालः कवीश्वरः ।

पारसीवाचि निष्णातो निनाय प्रतिभोद्भूतः ॥” इति

(अभिराजयशोभूषणम्, गजलप्रकरणम्-२७९)

अद्यतनकाले त्रिवेणीकविः मिश्रोऽभिराजराजेन्द्रः, राधावल्लभ-लिपाठी प्रभृतयः अर्वाचीनकविभिः रचितवन्तः गलज्जलिकां विशेषरूपेण सा परिलक्ष्यते । तेषां ग्रन्थे फारसीगलज्जलिका इव सर्वत्र शुङ्गारविषयिणी चर्चा न विद्यते, अपि तु कारुणिकं वास्तविकं व्यङ्ग्यरूपं च तत्त्वं तत् तत् योजितं प्रतिफलतीति विशिष्यते परम्परेयम् ।

गलज्जलिकापद्धतिः

‘पारसीकसाहित्यानुसारम् उर्दूसाहित्यानुसारञ्च गलज्जलिकायां मुक्तकरूपाणि परम्परासम्बन्धानि कतिपयानि शेर इत्याख्यातानि विविधच्छन्दःसु विरचितानि पद्यानि मिसरा इति वाच्यानि भवन्ति । (पिपासा)’ मतला नामके प्रथम शेर मिसरा इत्याख्ययोः द्वयोः पङ्क्तयोः काफिया एवं रदिफस्य प्रयोगः भवति । यत् प्रथमं शेर उर्दूभाषायां मतला(आरम्भिका संस्कृते) इत्युच्यते, अन्त्यञ्च मक्ता(अन्त्यिका संस्कृते) इत्युच्यते एवं मतलामक्तयोः मध्यमं शेरस्य संकलना(मध्याका संस्कृते) वर्तते । एवं मतला मध्ये द्वयोरपि पङ्क्तयोः अनुप्रासो भवति । अन्येषु पद्येषु द्वितीयपङ्क्त्यावेव भवत्यनुप्रासः पूर्वानुप्रासानुगतः । इतोऽपि मक्ता अन्त्यिकयोः मध्ये कवेः उपनाम वर्तते यत् उर्दूभाषायां तखल्लुस नाम्ना परिचितं संस्कृते तु उपनामेति । गलज्जलिकायां संख्याविषये कथयति यत् प्रधानतः गलज्जलिकायां कोऽपि सीमा नास्ति, तथापि एकत्र गलज्जलिकायां पञ्चतः अष्टादशः वा ततोऽधिकं शेर भवितुमर्हन्ति । साम्प्रतं तत्सङ्घटनप्रकारादि संक्षेपरूपेण प्रस्तूयते ।

1. आरम्भिका(मतला)

गलज्जलिकायाः प्रथमं शेर मतला इत्युच्यते । गलज्जलिकायां मूलभावप्रकाशनार्थं प्रारम्भिक

शेर युगलम् मित्रा वा आरम्भिका भवति । आरम्भिकायां गलज्जलिकायां भावः बीजन्यासो वर्तते, यत्र काफिया रदिफयोः प्रयोगः व्यवहियते । ‘गजलारम्भि यद्वाक्यं मूलभावप्रकाशनम् । तदेव फारसीवाचि मतलेति समुच्यते ॥ (अभिराजयशोभूषणम्, गजलप्रकरणम्, ७५)’ यथा – मन्दमन्दम् इति पदेन गलज्जलिकायां प्रथमं शेरबन्धनं भवति –

अतीतस्मृतिः क्षीयते मन्दमन्दम्

भविष्यद्गतिः स्मर्यते मन्दमन्दम् ॥ (शिखरिणी, मन्दमन्दम्, -१-२)

सम्पूर्ण गलज्जलिकासु यत्र प्रथमं शेरबन्धनं संस्कृते आरम्भिका इति कथ्यते । अस्याम् आरम्भिकायां रदिफकाफिययोः प्रयोगो दरीदृश्यते । अत्र ‘मन्दमन्दम् इति रदिफ तथा स्मर्यते इति काफिया भवति । आरम्भिकायाः परवर्ती शेर अर्थात् मध्यिकायां स्थित मूलभावस्य सूचना कृता । रदिफकाफिययोः वर्णनं भवति एवम् –

- **रदिफ** – पंक्तेरन्ते वारं वारं प्रयुक्ताः शब्दाः भवन्ति रदिफ इति । मतलायां द्वयोः बन्धयोः अर्थात् प्रथमे पङ्क्तयोः द्वयोः स्थाने समानशब्दस्य प्रयोगः रदिफ भवति । तथा अन्यासु अन्ते यः पुनः प्रयोगः भवति तत् रदिफ उच्यते । यथा शिखरिणी गलज्जलिकायाम् –

अतीतस्मृतिः क्षीयते मन्दमन्दम् । भविष्यद्गतिः स्मर्यते मन्दमन्दम् ॥

विभुत्वोष्मणा वञ्चितो हा मनुष्यः । स एवाऽन्यथा जायते मन्दमन्दम् ॥ इति उपर्युक्तं शेर मध्ये **मन्दमन्दम्** इति शब्दस्य द्वित्वमोच्चारणं तथा द्वितीय पङ्क्तौ अन्ते मन्दमन्दमिति शब्दस्य पुनः व्यवहारः रदिफस्य उदाहरणं भवति । एवं प्रकारम् अन्यासु पङ्क्तिषु रदिफ अर्थात् मन्दमन्द शब्दस्य व्यवहारः जातः ।

- **काफिया** – पंक्तेरन्ते समानलयरूपा भिन्नाः शब्दाः । काफिया कस्यापि शब्दस्य समानं लयम् जनयितुं साहाय्यं करोति । गज्जलिकायां प्रत्येक शेरस्य द्वितीय पंक्तिमध्ये समानशब्दप्रयोगः काफिया नाम्ना परिचितः । यथा चोक्तम् –

अतीतस्मृतिः क्षीयते मन्दमन्दम् । भविष्यद्गतिः स्मर्यते मन्दमन्दम् ॥

विभुत्वोष्मणा वञ्चितो हा मनुष्यः । स एवाऽन्यथा जायते मन्दमन्दम् ॥

(शिखरिणी, मन्दमन्दम्, -१-२) इति

अस्मिन् शेरे मन्दमन्दम् इति रदिफः तत्र पुर्वं स्थितः ‘स्मर्यते’ शब्दः प्रथम पङ्क्तौ स्थितः ‘क्षीयते’ शब्दस्य लयोत्पत्तेः, एवञ्च ‘जायते’ इति शब्दोऽपि गलज्जलिकायां लयोत्पत्तेः साहाय्यं करोति ।

2. मध्यिका(शेर)

मतलामक्तयोः मध्ये मूलभावस्य व्याख्या मध्यिका माध्यमेन बोधयति । अत्र गलज्जलिकायां भावविस्तारः परिव्याप्यते । ‘मतलामक्तयोर्मध्ये मूलभावैकपोषिणः । बन्धा भिन्नाशया वापि कथिताः शेरसंज्ञकाः ॥ (अभिराजयशोभूषणम्, गजलप्रकरणम्, ७७)’ यथा – दशमशेरबन्धः विशिष्टं तत्रैव मन्दमन्दम् इति गलज्जलिकायां मध्ये प्रथमं शेरबन्धं त्यक्त्वा परवर्ती नवमशेरबन्धः –

विभुत्वोष्मणा वञ्चितो हा मनुष्यः । स एवाऽन्यथा जायते मन्दमन्दम् ॥ २ ॥

प्रदीपेऽधुना स्नेहनैयून्यमीक्षे । यतो वार्तिका वेपन्ते मन्दमन्दम् ॥ ३ ॥

गिरिञ्चापि निर्भिद्य याऽग्रेसराऽभूत् । नदी सा मरौ लीयते मन्दमन्दम् ॥ ९ ॥

अत्र कविः सम्पूर्ण गलज्जलिकायाः सम्पूर्ण विषयं विस्तारयति ।

3. अन्त्यिका(मक्ता)

गलज्जलिकायाम् अन्तिमं शेरः भवति अन्त्यिका वा मक्ता । यत्र कविः तस्योपनाम तथा स्वसम्बन्धविषयं उपसंहाररूपेण वर्णयति सा अन्त्यिकास्ति । इयम् अन्त्यिका फारसी भाषायां तखल्लुष नाम्ना परिचिता । कश्चित् वा अन्त्यिकायां कविः उपनामादि भिन्नमपि विषयम् उद्धरति । 'अन्तिमश्चापि यो बन्धः कविनामाङ्कितः खलु । सोऽपि गजलतत्त्वज्ञैर्मकतेति निगद्यते ॥ (अभिराज यशोभूषणम्, गजलप्रकरणम्, ७६)' यथा—तत्रैव गलज्जलिकायां दशमशेरबन्धं सूचयति कविः -

अहो, कीदृशं भागधेयं झषाणाम् !

निदाघैः सरः शोष्यते मन्दमन्दम् ॥ १०॥

अथवा

यतस्सुरभारती जाता ममाम्बा ।

अमृतपुलोऽस्मि तस्मिन्नेव दिवसे ॥ (शिखरिणी, तस्मिन्नेव दिवसे)

अत्र अभिराजः स्वयम् अमृतपुलं कथयति यः तयोपनामं भवति ।

संस्कृतगलज्जलिका

संस्कृतगलज्जलिकायां फारसीनियमात् परित्यज्य भारतीयपद्धतिमनुसृत्य रचनां कुर्वन्ति कवयः । फारसीगलज्जलिकानियमानुसारं काफिया अपि च रदिफस्य प्रयोगः अनिवार्यः । परन्तु तन्नियमभिन्ना संस्कृतपण्डितज्ञाः काफिया एवं रदिफस्य व्यवहारं न कृत्वापि सुमधुरं गलज्जलिकायाः रचनां कृतवन्तः । ते तुरुष्की गलज्जलिकायाः नियमस्य अन्धमिव अनुसरणं न कृत्वा अन्तिकायां वा मक्तायां स्वसम्बन्धीयं नामोपनामपि (तखल्लुस) वर्जयन्ति । तत्फलं भारतीयसंस्कृतगलज्जलिकासाहित्यम् अन्यभाषायां रचितगलज्जलिकापेक्षया विलक्षणम् एवं सर्वत्र प्रशंसनीयम् अस्ति । तथा च भारतीय कवयः स्वरचित संस्कृतगलज्जलिकायाम् उर्दुशैलीव अवैधप्रणयस्य स्तुतिः, चरित्रहीनव्यक्तीनां चर्चा, सुरापानकारिणराणां प्रशस्तिः, वराङ्गानानां कुकर्मणः प्रशंसा तथा व्यभिचारिणां प्रशंसा इत्येवमादि न वर्णयन्ति । परन्तु संस्कृतगलज्जलिकायां तद्विलक्षणतया सामाजिकोन्नत्यै बहु उपदेशादिकं सुचारुरूपेण योजितमस्ति ।

संस्कृतगलज्जलिकायां सामाजिकासन्तुलनकारणभूतानां घटनानां स्फोरणमवश्यं विद्यते । यथा पितुः स्वदुहितृविषये कामासक्तः अत्याचारविधानं, नरपिशाचानां नारीविषये कुकर्मप्रेरणं, कुपुरुषाणां नारीं प्रति दमनम् इत्यादीनि । यथा च प्रोक्तम् -

म्रियन्ते प्रावृषि प्रायो जनाः किल दामिनीपातात् ।

विधे! किमिदं नु सञ्जातं खलैर्यद् दामिनी दलिता ॥

प्रसू रोदिति, पिता रोदिति, गृहे गृहिणी न किं रोदिति ।

ध्रुवं तिष्ठन्ति बन्धो! मन्दिरेऽपि च देवता रुदिताः ॥ इति

(औदुम्बरी, दामिनी दलिता-१-२)

अपि च

नवोऽहं विधिः कन्यकायां रतिर्मे । कथं नैव भोग्या, यतस्या कृतिर्मे ॥

समेषां चेद्वि धर्मोपदेष्टा । अधर्मेऽपि तद्विद्यते सङ्गतर्मे ॥ इति (औदुम्बरी, कन्यकायां रतिर्मे-१)

न केवलं नार्याः अत्याचारविषयमूलकं चिन्तनं कृतं परन्तु अन्यविषयेऽपि यथा राजनैतिके सामाजिके च चिन्तनं विद्यते यथा समाजे राजधर्मस्य महत्त्वं विद्यते । साम्प्रतं भारते प्रजातन्त्रं

प्रचलति । तर्हि शासकाः निःस्वार्थभावेन प्रजापालनं कुर्युः । यदि ते अर्थलोभेन पीडिताः उत्कोचादिना अपव्यवहारेण प्रजाशोषणे निमग्ना भवन्ति तर्हि प्रजानां गतिः कीदृशीः भवेदिति चिन्तनीयमस्माभिः । अतस्तादृशानां शासकानां कुकर्मनिरूपणमपि संस्कृतगलज्जलिकासाहित्ये कवयः प्रदर्शयन्ति । एवं राजनीतिक्षेत्रे साम्प्रतं शिक्षिताः न प्रवेष्टुमिच्छन्ति । अशिक्षिता एव तथा अन्याय्यमाचरन्ति । यच्च निरूपयितुमेव न शक्यम् । अपि च शिक्षिता अपि तथैव दुर्व्यवहारं कुर्वन्ति, येन शिक्षायाः समुचितं नीति न बोध्यते । फलम् एतादृशं वैषम्यमुन्मुल्यितं कवयः गलज्जलिकायां प्रयत्नेन स्वस्वरचनया उपस्थापितवन्तः । वर्तमाने विद्यालये निकृष्टव्यवस्था, क्वापि वा राजपथनिर्माणे चौर्यवृत्ति, सडकसेतु निर्माणे उत्कृष्टोपादानस्य अभावम्, तथा सर्वप्रकारम् अनिष्टतता अवलोक्यन्ते । यथा मिश्रोऽभिराजः स्वप्रणीतं गलज्जलिकायां वर्णयति —

शिशुनां कृते त्वत्कृता पाठशालाऽपतत् प्रावृषि प्राणहन्त्री नु तेषाम् ।

पितॄणां नु तेषां प्रगाढाश्रुवृष्टौ यशस्ते मयाऽवेक्षितं राष्ट्रबन्धो ॥

त्वया कल्पिता राजमार्गा विचित्रा न तेष्विष्टका नापि पाषाणखण्डाः ।

तथाऽप्युत्थिते धूलिबिम्बे तदीये यशस्ते मयाऽवेक्षितं राष्ट्रबन्धो ॥ इति (मत्तवारिणी, यशस्ते मयाऽवेक्षितं राष्ट्रबन्धो ! ३-५)

अपि च —

शासने सम्मता जाताऽस्त्यभद्रताऽस्माकम् ।

अन्यथाऽन्यत्र विभो क्वास्ति पात्रताऽस्माकम् ॥ इति

(शिखरिणी, सैव राजनेतृताऽस्माकम्-१)

एवमन्यत्रापि धार्मिक सांस्कृतिक सामाजिक पारिवारिकादि क्षेत्रेषु विधियमानां विपरीतां परिस्थितिमुपलक्ष्यापि संस्कृतगलज्जलिका प्रवर्तते । कवयः समाजे मनुष्यानाम् ईर्ष्या-असूया-लोभ-शठता वञ्चनादिभिः मनुष्यानां चारित्र्यं प्रकाशितवन्तः । फलं गलज्जलिका श्रवणे पठने जनाः जागरूका भवेयुरिति आधुनिककवीनामभिमतम्, गलज्जलिकायाम् उद्धृतं मनुष्यानां स्वार्थसम्बन्धि यथा —

रक्तसम्बन्ध एव सर्वेषाम् । कालकूटोमृतादहो जातः ॥ इति

(शिखरिणी, कस्मिन् युगेऽस्मि सञ्जातः १-४)

प्रसन्नं प्रक्षय तं व्यथया व्यथेऽलम् । भिषङ् मे भणति यद् द्वेषज्वरोऽयम् ॥

स्फुटं निन्दामि सद्भासोऽवतंसम्

भिषङ् मे भणति यद् द्वेषज्वरोऽयम् ॥ इति (शिखरिणी, भिषङ् मे भणति-८)

एवं संस्कृतगलज्जलिकायां समसामयिकचिन्तनमपि बहु विद्यते । येषां मनुष्यानां भोगलालसा, स्वार्थपरता, कूटनैतिकता, अधार्मिकता आदि समाजे उपस्थापितवान् । तथा दलितानां विषये अत्याचारः शोषणं दमनमित्यादि असह्यमानं कुकर्म सर्वत्र दृश्यते साम्प्रतम् । भारतस्य स्वतन्त्रतासङ्ग्रामे दत्तप्रमाणानां महतामाचार्याणां मनीषिणां च चरितमपि गलज्जलिकायां वर्णितमस्ति, यत्र च वैदिशिकानां लोभक्रान्तानां दूषितं मनः स्वभावं तदुन्मूलयितुं प्रवृत्तानां राष्ट्रभावनैकरतानामस्माकं पूर्वजानां राष्ट्रहितस्वभावं च द्रष्टुं वयं शक्नुमः । अत्रैव कार्गिलयुद्धवर्णनमपि विशिष्टं स्थानमावहति । तदुक्तम् -

स्फुटं निन्दानि चेतसां गुणीकरोति कार्गिलम् ।

चिन्तनानि धीमतां जडीकरोति कार्गिलम् ॥ राष्ट्रशासनस्य शाश्वतीमदूरजदर्शिताम् ।

डिण्डिमेन भूरि भूतले तनोति कार्गिलम् ॥ इति (मत्तवारिणी, कार्गिलम्-१-२)

एवं गलज्जलिकायां व्याकरणशब्दप्रयोगेन चाटूक्तिमपि प्रकाशयन्ति कवयः इत्यन्यो विशेषः। यथा एकवचनं, द्विवचनं, बहुवचनं, क्तिप्, कृदन्तः, धातुः, यङन्तः, संज्ञा, सर्वनाम, निपातः इत्येवमादयो व्याकरणशास्त्रे निरूपिताः शब्दाः प्रयुक्ताः गलज्जलिकायामिति ज्ञेयम्। यथा चोक्तम् –

‘लोकेषु बहुवचनता स्वजनेष्वपि द्विवचनः

नूनं त्वमेकवचनो न भवस्यभूतिमत्त्वात् ॥’ इति (हविर्धानी-नूनं पृषोदरत्वात् -६)

किमप्युपकर्तुमेव समागतस्त्वम्

परं जातोऽसि बन्धो! क्तिप् कृदन्तः ॥ (शिखरिणी-सन्तः कियन्तः, श्लोक-३)

कथं व्यासनाद् विरक्तिं लप्स्यसे त्वम्

ध्रुवं जातोऽसि धातुस्त्वं यङन्तः ॥ इति (शिखरिणी- सन्तः कियन्तः, श्लोकः-६)

मम व्याकरणेऽरुचिस्तव चापि साहित्येऽगतिः।

द्वयमिदं तुल्यं सखे! उपहासकरमिह मन्यताम् ॥ इति (शिखरिणी, हृच्छुलकरमिह मन्यताम्-४)

न संज्ञा विशेषो, न वा सर्वनाम

प्रिया मे यथा रूपधर्मा निपाताः ॥ इति (शिखरिणी, जानाति वृद्धो विधाता-७)

अद्यतनसमये मनुष्याः विभिन्नकारणं नानाविषयसम्बन्धिते अवसादे जीवनं यापयन्ति। येन कारणेन ते मनुष्याः स्वजीवननाशो चेष्टां कुर्वन्ति परन्तु जीवितार्थम् उपायं न शोचयन्ति। क्व जीवने साधु तथा क्व असाधु इति विषयसम्बन्धे शुभचिन्तने अशक्याः ते, फलं विषादगस्तं भवन्ति। परन्तु संस्कृतगलज्जलिकासाहित्ये वर्णितं मनुष्यानां जीवनसम्बन्धितं दिशान् दर्शयति। न केवलं दिशां दर्शयति अपि तु गलज्जलिका सुभाषितरूपेण जनानाम् उपदिशति। गलज्जलिकायाम् निगदति यत् मनुष्याः केवलं न अर्थे न तु शस्त्रे न च बले जयं प्राप्तुं शक्यते परन्तु केवलं नीजचरित्रेण सर्वं जयं कर्तुं शक्यते। यथा च उक्तम् –

न वितैर्न खड्गैर्न चीतङ्कभारैः।

धरा शक्यते किन्तु शीलेन जेतुम् ॥ इति (औदुम्बरी, यतिष्येऽधुना-५)

उपसंहारः

संस्कृतसाहित्ये गलज्जलिका यद्यपि फारसी भाषातः आगत, परन्तु संस्कृतगलज्जलिका स्वरूपेण ततः भिद्यते। भट्टमथुरानाथशास्त्री, बच्चुलाल-अवस्थी, जगन्नाथ-पाठक, राधावल्लभ-त्रिपाठी, अभिराजराजेन्द्र मिश्रादयः स्वप्रतिभाया गलज्जलिकारचनां कृत्वा गलज्जलिका साहित्यं न केवलं पोषयन्ति अपि तु तस्य एकत्रैव अवस्थाननियमं परिमार्ज्यं गीर्वाण्यां तत्सम्भवं मानवानां भावात्मकं संवेदनात्मकं परिचयं नात्वा तदनु रूपं प्रकाशयन्ति। आधुनिकसंस्कृतसाहित्ये संस्कृतगलज्जलिकाया विशेषतः ध्यानं भवति यत् तस्याः लेखनशैली, भारतीयचिन्तनात् भिन्नं विषयस्तत्र न स्यादिति। शुनःशेप-चरित्रं, दशरथनन्दनरामः, रावणः इत्यादीनां चरित्रलेखनेन गलज्जलिका अस्माकं रामादिवत् प्रवर्तितव्यं न तु रावणादिवत् इति उपदेशं वयं प्राप्तुं शक्नुमः। अतः वक्तुं शक्यते यत् इयं गलज्जलिका दाम्पत्य जीवनस्य प्रदर्शनी अथवा केवलं शब्दाडम्बरमयीति न, अपि तु वैदिकवाङ्मयस्य प्रतिफलनरूपिणीति ज्ञेयम्।

“इयं गलज्जला न शब्दसंहतिर्हि केवलम्।

इयं नु पर्यवस्यति त्रयीमये चिरन्तने ॥” (वारिपर्णी, हसन्त एव दुर्दिने - ५)

काऽभविष्यन्ते गतिः?

विधिस्सृष्टिं नु सञ्चकलूपे यदेमां
 अहं जातोऽस्मि तस्मिन्नेव दिवसे ॥ १ ॥
 हतश्छागो मखे कश्चिद् यदादौ
 अहं निहतोऽस्मि तस्मिन्नेव दिवसे ॥ २ ॥
 उदचरद् ध्वनिररण्ये कीचकानाम्
 अहं गातास्मि तस्मिन्नेव दिवसे ॥ ३ ॥
 यदा क्रन्दितवती क्रौञ्ची विपन्ना
 ममाऽक्रन्दोऽपि तस्मिन्नेव दिवसे ॥ ४ ॥
 विजनमादौ किमपि दावेन दग्धम्
 विदग्धोहमपि तस्मिन्नेव दिवसे ॥ ५ ॥
 यदा धरणी ननन्द पयोद्वृष्ट्या
 अनन्दं भूरि तस्मिन्नेव दिवसे ॥ ६ ॥
 पिको मत्तश्चुकूज यदाऽम्रवाट्याम्
 अगायमहं नु तस्मिन्नेव दिवसे ॥ ७ ॥
 यदा दूर्वाऽवृताऽभवसुमतीयम्
 पटाच्छन्नोऽस्मि तस्मिन्नेव दिवसे ॥ ८ ॥
 यतस्सुरभारती जाता ममाम्बा
 अमृतपुत्रोऽस्मि तस्मिन्नेव दिवसे ॥ ९ ॥

आरम्भिका/मतला,
 (दिवसे - रदिफः
 (तस्मिन्नेव - काफिया)

मधिका/शेर
 तस्मिन्नेव - काफिया

अन्तिका/मक्ता

ग्रन्थसूची

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श्रीमच्छंकराचार्यकृतच्छान्दोग्योपनिषद्भाष्यस्य कतिपयशब्दवाक्यानां रूपवाक्यशब्दार्थतत्त्वनिरूपणम् रणिता घोष¹

शोधसारः

छान्दोग्योपनिषदि शांकरभाष्ये कतिपयशब्दवाक्यानि सन्ति येषां रूपवाक्यशब्दार्थतत्त्वानुसारं जालबन्धविमोचनेनार्थनिरूपणेन प्रतिपाद्यविषयाणां परिस्फुरणं भवति। 'तत्सत्सृष्टं तेज ऐक्षत तेजोरूपसंस्थितं सदैक्षतेत्यर्थः' (छान्दोग्योपनिषद्- ६।२।३, शांकरभाष्यम्), 'ता आप ऐक्षन्त पूर्ववदेवाबाकारसंस्थितं सदैक्षतेत्यर्थः' (छान्दोग्योपनिषद्- ६।२।४, शांकरभाष्यम्) इति शांकरभाष्ये लक्षणावृत्त्या तेजःशब्देन अप्शब्देन च तेजसोऽपां चाधिष्ठानं सद् ब्रह्म अवबुध्यते। 'तेजःप्रभृतीक्षत इवेक्षत इत्युच्यते भूतम्' (छान्दोग्योपनिषद्- ६।२।४, शांकरभाष्यम्) इति शांकरभाष्ये इवशब्दप्रयोगद्वारेण तेजःप्रभृतीनां गौणैक्षणकर्तृत्वं संपादितम्। सदधिष्ठितत्वापेक्षस्य तेजःप्रभृतिन ईक्षितृत्वस्य गौणत्वम्, सत ईक्षितृत्वस्य मुख्यत्वं च प्रतिपादिते शारीरकमीमांसाभाष्ये शंकराचार्येण। अनेनाद्वैतवेदान्ती शंकराचार्यः पारमार्थिकदृष्ट्या सत्कारणवादी विवर्तवादी वेति ध्वनितम्। 'हन्तेदानीमहमिमा यथोक्तास्तेज आद्यास्तिस्रो देवता, अनेन जीवेनेति' (छान्दोग्योपनिषद्- ६।३।२, शांकरभाष्यम्) इति शांकरभाष्ये जीवशब्दात् तृतीयया विभक्त्या जीवस्य द्वारत्वम्, अहमिति कर्तृपदेन च ब्रह्मणः कर्तृत्वमुक्तम्। धर्मराजाध्वरीन्द्रकृते वेदान्तपरिभाषाग्रन्थे उक्तम्- पञ्चतन्मात्राद्युत्पत्तौ सप्तदशावयवोपेतलिङ्गशरीरोत्पत्तौ हिरण्यगर्भस्थूलशरीरोत्पत्तौ च परमेश्वरस्य साक्षात् कर्तृत्वम्, इतरनिखिलप्रपञ्चोत्पत्तौ च परमेश्वरस्य हिरण्यगर्भादिद्वारा कर्तृत्वमिति। अत्र परमेश्वरस्य हिरण्यगर्भादेश्चेति कर्तृद्वारयोरेकत्वमस्ति, द्वैतापत्तेः। 'जीवेन' (छान्दोग्योपनिषद्- ६।३।२, शांकरभाष्यम्) इति पदे 'प्रकृत्यादिभ्य उपसंख्यानम्' इति कात्यायनकृतवार्तिकानुसारेण प्रकृत्यादित्वात् तृतीया। 'जीवा हि नाम... 'ध्यायतीव लेलायतीव' इति च वाजसनेयके' (छान्दोग्योपनिषद्- ६।३।२, शांकरभाष्यम्) इति भाष्ये प्रतिबिम्बवाद एव शंकराचार्येण स्वीकृतः, न त्वाभासवादः। तद्भाष्ये आभासशब्दः छायाशब्दश्च प्रतिबिम्बवादिसंमतप्रतिबिम्बवाचकौ, न त्वाभासवाचकौ। 'मननदर्शनश्रवणादिव्यवहाराय' (छान्दोग्योपनिषद्- ६।८।१, शांकरभाष्यम्) इति शांकरभाष्ये व्यवहारशब्देन प्रमाणप्रमाणे इति उभौ एव व्यवहारौ बुध्येते। जाग्रदवस्थायां यथा चाक्षुषादिप्रत्यक्षप्रमाणानि सन्ति, स्वप्नावस्थायां तथा चाक्षुषादिप्रत्यक्षासत्त्वेऽपि 'स्वप्ने रथमपश्यम्', 'स्वप्नान्ते दिव्यं शरीरभेदमास्थाय तदुचितान् भोगान् भुञ्जान एव प्रतिबुद्धः' (ब्रह्मसूत्रम्- १।१।१, भामती) इत्यादिरूपेण दर्शनश्रवणादिव्यवहाराः सन्त्येव। स्वप्नावस्थायां दर्शनश्रवणादिव्यवहारा न प्रमाणजन्याः, स्वाप्रविषयेण सह इन्द्रियसन्निकर्षाभावात्।

मुख्यशब्दाः - गौणैक्षणकर्तृत्वम्, सत्कारणवादः, विवर्तवादः, प्रतिबिम्बवादः, जाग्रदवस्था, स्वप्नावस्था।

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उपक्रमः

प्रसन्नगम्भीरं शांकरभाष्यम्। छान्दोग्योपनिषद्विधृतानि कतिपयानि शांकरभाष्यवाक्यानि सन्ति, यान्यर्थबोधने सातिशयसंदिग्धानि वर्तन्ते। तेषां वाक्यानां स्थूलविचारे न प्रतिपाद्यविषयाणां परिस्फुरणं भवति, प्रत्युत विपरीतार्थबोधो भवति। रूपवाक्यशब्दार्थतत्त्वानुसारं तेषां जालबन्धविमोचनेनार्थनिरूपणेन प्रतिपाद्यविषयाणां परिस्फुरणं भवति। उदाहरणप्रदानेन तेषां परिस्फुटनं क्रियते अस्मिन् शोधपत्रे।

विषयवस्तु

वैज्ञानिकविधानेन मानवीयभाषाविश्लेषणं भाषाविज्ञानस्य (Linguistics) आलोच्यविषयः। ध्वनिं शब्दं वाक्यमर्थं च विषयीकृत्य भाषाविज्ञानेऽस्ति प्रधानविभागचतुष्टयं यथासंखं ध्वनितत्त्वं (Phonology) रूपतत्त्वं (Morphology) वाक्यतत्त्वं (Syntax) शब्दार्थतत्त्वं (Semantics) चेति। संस्कृतध्वनितत्त्वं शिक्षायां व्याकरणे छन्दसि चेति वेदाङ्गेष्वालोचितम्। संस्कृतरूपतत्त्वे प्रकृतिप्रत्यययोः शब्दशब्दविभक्तयोः धातुक्रियाविभक्तयोः धातूपसर्गयोश्च योगाः कारकविभक्तिलिङ्गवचनादय आलोचिताः। रूपतात्त्विकदृष्ट्या संस्कृतभाषा समन्वयिनी शुद्धसमवायिनी शुद्धप्रात्ययिकी वा भाषा (Inflexional, Amalgamating or Synthetic)। एवंविधायां भाषायामखण्डे पदे प्रकृतिप्रत्ययादयः पृथक्तया न परिस्फुटाः। वाक्ये पदविन्यासविधिर्वाक्यतत्त्वस्यालोच्यविषयः। अयं पदविन्यासः संस्कृतभाषायामप्रधानीभूतः। संस्कृतभाषायां रूपतत्त्ववाक्यतत्त्वयोर्मध्ये रूपतत्त्वमेव प्रधानम्। संस्कृतभाषायां पदानां रूपाणि दृष्ट्वा एव वाक्यमध्ये पदानां पारस्परिकोऽन्वयो बुध्यते (श' ४०४)। संस्कृतशब्दार्थतत्त्वं निरुक्तव्याकरणालंकारशास्त्रादौ आलोचितम्। छान्दोग्योपनिषदि शांकरभाष्ये कतिपयशब्दवाक्यानि सन्ति येषां रूपवाक्यशब्दार्थतत्त्वानुसारं कुलचित् पूर्वपक्षसिद्धा न्तिपक्षोपस्थापनपूर्वकं जालबन्धविमोचनेनार्थनिरूपणे प्रवर्तितुकामाहम्।

‘तत्सत्सृष्टं तेज ऐक्षत तेजोरूपसंस्थितं सदैक्षतेत्यर्थः’ (छान्दोग्योपनिषद्- ६।२।३, शांकरभाष्यम्), ‘ता आप ऐक्षन्त पूर्ववदेवाबाकारसंस्थितं सदैक्षतेत्यर्थः’ (छान्दोग्योपनिषद्- ६।२।४, शांकरभाष्यम्) इति शांकरभाष्ये कारणस्य सत ईक्षणकर्तृत्वम्, न कार्यस्य तेजसः, अपां च। अनेनाद्वैतवेदान्ती शंकराचार्यः पारमार्थिकदृष्ट्या सत्कारणवादी विवर्तवादी वेति ध्वनितम्। सत्कारणवादानुसारेण विवर्तवादानुसारेण वा कारणस्वरूपं ब्रह्मैव केवलं सत्, कार्यरूपेण प्रतिभातं सर्वमेव मिथ्या (वेदव्यासः प्र.अ.७३३, द्वि.अ. ४९-५०)। तथाह्याम्नातं छान्दोग्योपनिषदि- ‘यथा सोम्यैकेन मृत्पिण्डेन सर्वं मृन्मयं विज्ञातं स्याद् वाचारम्भणं विकारो नामधेयं मृत्तिकेत्येव सत्यम्’ (छान्दोग्योपनिषद्- ६।१।४) इत्यादिदृष्टान्तप्रदर्शनद्वारेण। अनेन ‘तत्सत्सृष्टं तेज ऐक्षत...’ (छान्दोग्योपनिषद्- ६।२।३-४, शांकरभाष्यम्) इत्यादिशांकरभाष्ये तेजसोऽपां च मिथ्यात्वेनेक्षणकर्तृत्वं निरस्तं तथा कारणस्य सत्यभूतस्य सत एवेक्षणकर्तृत्वं प्रतिष्ठितम्। अत्र लक्षणावृत्त्या तेजःशब्देन अप्शब्देन च तेजसोऽपां चाधिष्ठानं सद् ब्रह्म अवबुध्यते। तथाहुक्तं रत्नप्रभायाम्- ‘तेजःपदेन तदधिष्ठानं सत् लक्ष्यते’ (ब्रह्मसूत्रम्- १।१।६, भाष्यरत्नप्रभा) इति।

न पुनः तेजसोऽपां चेक्षणकर्तृत्वं संपूर्णतया निरस्तम्, किंच तेजसोऽपां च गौणेक्षणकर्तृत्वं शंकराचार्येण प्रतिपादितम्। ‘ईक्षितुकारणपरिणामत्वात्तेजःप्रभृतीनां सत इवेक्षितुर्नियतक्र मविशिष्टकार्योत्पादकत्वात् तेजःप्रभृतीक्षत इवेक्षत इत्युच्यते भूतम्’ (छान्दोग्योपनिषद्- ६।२।४, शांकरभाष्यम्) इति शांकरभाष्ये इवशब्दप्रयोगद्वारेण तेजःप्रभृतीनां गौणेक्षणकर्तृत्वं

संपादितम्। सदधिष्ठितत्वापेक्षस्य तेजःप्रभृतिन ईक्षितृत्वस्य गौणत्वम्, सत ईक्षितृत्वस्य मुख्यत्वं चोक्ते शारीरकमीमांसाभाष्ये- ‘अप्तेजसोस्तु विषयत्वादचेतनत्वम्, नामरूपव्याकरणादौ च प्रयोज्यत्वेनैव निर्देशात्। न चात्मशब्दवत् किञ्चिन्मुख्यत्वे कारणमस्तीति युक्तं कूलवद् गौणत्वमीक्षितृत्वस्य। तयोरपि च सदधिष्ठितत्वापेक्षमेवेक्षितृत्वम्। सतस्त्वात्मशब्दान्न गौणमीक्षितृत्वमित्युक्तम्’ (ब्रह्मसूत्रम्- १।१।६, शांकरभाष्यम्) इति। अतः ‘तेजःप्रभृतीक्षत इव’ (छान्दोग्योपनिषद्- ६।२।४, शांकरभाष्यम्) इत्यत्र इवकारेण तेजसोऽपां च गौणी ईक्षणक्रिया तथा ईक्षणक्रियायां तेषां प्रयोज्यकर्तृत्वमुक्तम्। चैतन्यस्वरूपं सद् ब्रह्म ईक्षणक्रियायाः प्रयोजककर्तृ च (दुर्गाचरणसांख्यवेदान्ततीर्थः, द्वितीयभागः, पृ. ६४९)। ननु ‘तत्सदैक्षत’ (छान्दोग्योपनिषद्- ६।२।३, शांकरभाष्यम्) इति भाष्ये ‘ऐक्षत’ इत्यत्र ईक्षधातुरन्तर्भावितव्यर्थः, ईक्षणक्रियायां प्रयोज्यप्रयोजककर्तृः सत्त्वादिति चेत्; न; णिच्प्रत्यये प्रयोगे प्रयोज्यप्रयोजककर्तृः सत्त्वेऽपि प्रयोज्यकर्तरि कर्तृत्वस्यारोपाभावात् प्रयोज्यप्रयोजककर्तृनिष्ठक्रियोगौणमुख्यत्वाभावात्। तेजसोऽपां च त्वीक्षणकर्तृत्वमारोपितम्। अतः तेजसि अप्सु च तदीक्षणकर्तृत्वमारोप्य तत्कर्तृनिष्ठेक्षणक्रियाया गौणत्वं व्याख्यातं शंकराचार्येण। तथाह्युक्तं रत्नप्रभायाम्- ‘अप्तेजसोर्द्विविधयत्वात् सृज्यत्वान्निगम्यत्वाच्चाचेतनत्वमीक्षणस्य मुख्यत्वे बाधकमस्ति, साधकं च नास्तीति हेतोर्युक्तमीक्षणस्य गौणत्वमिति योजना’ (ब्रह्मसूत्रम्- १।१।६, भाष्यरत्नप्रभा) इति।

शांकरभाष्ये उक्तम्- ‘हन्तेदानीमहमिमा यथोक्तास्तेज आद्यास्तिस्रो देवता, अनेन जीवेनेति’ (छान्दोग्योपनिषद्- ६।३।२, शांकरभाष्यम्) इति। अत्र जीवशब्दात् तृतीयया विभक्त्या जीवस्य द्वारत्वम्, अहमिति कर्तृपदेन च ब्रह्मणः कर्तृत्वमुक्तम्। “अत्र परमेश्वरस्य पञ्चतन्मात्राद्युत्पत्तौ सप्तदशावयवोपेतलिङ्गशरीरोत्पत्तौ हिरण्यगर्भस्थूलशरीरोत्पत्तौ च साक्षात् कर्तृत्वम्, इतरनिखिलप्रपञ्चोत्पत्तौ हिरण्यगर्भादिद्वारा, ‘हन्ताहमिमास्तिस्रो देवता अनेन जीवेनात्मनाऽनुप्रविश्य नामरूपे व्याकरवाणीति’ (छान्दोग्योपनिषद्- ६।३।२) इति श्रुतेः” (वेदान्तपरिभाषा) इत्युक्तं वेदान्तपरिभाषाग्रन्थे। अत्र परमेश्वरस्य हिरण्यगर्भादेश्चेति कर्तृद्वारयोरैकत्वमस्ति, द्वैतापत्तेः। तथाह्युक्तं शांकरभाष्ये- ‘प्राणधारणकर्त्तात्मनेति वचनात्स्वात्मनोऽव्यतिरिक्तेन चैतन्यस्वरूपतयाऽविशिष्टेनेत्येतद्दर्शयति’ (छान्दोग्योपनिषद्- ६।३।२, शांकरभाष्यम्) इति। पञ्चतन्मात्रादिसप्तदशावयवोपेतलिङ्गशरीरहिरण्यगर्भस्थूलशरीरेतरनिखिलप्रपञ्चोत्पत्तौ परमेश्वरो हिरण्यगर्भादिरूपेण कर्ता। अतः ‘हन्तेदानीमहमिमा यथोक्तास्तेज आद्यास्तिस्रो देवता, अनेन जीवेनेति’ (छान्दोग्योपनिषद्- ६।३।२, शांकरभाष्यम्) इत्यत्र ‘जीवेन’ इति पदे ‘प्रकृत्यादिभ्य उपसंख्यानम्’ (लाहिडी & शास्त्री ९६) इति कात्यायनकृतवार्तिकानुसारेण प्रकृत्यादित्वात् तृतीया। ननु नानाविधशतसहस्रदुःखसमाकुलदेहानुप्रवेशपूर्वकदुःखानुभवे ब्रह्मणोऽसर्वज्ञत्वं संसारित्वमस्वातन्त्र्यं चापतेयुरिति चेत्; न; स्वेनाविकृतरूपेणानुप्रवेशाभावात्, किंतु जीवेनात्मनानुप्रवेशात्। तथाह्युक्तं शांकरभाष्ये- ‘ननु न युक्तमिदमसंसारिण्याः सर्वज्ञाया देवताया बुद्धिपूर्वकमनेकशतसहस्रानर्थाश्रयं देहमनुप्रविश्य दुःखमनुभविष्यामीति संकल्पनमनुप्रवेशश्च स्वातन्त्र्ये सति। सत्यमेवं न युक्तं स्याद्यदि स्वेनाविकृतेन रूपेणानुप्रविश्येयं दुःखमनुभवेयमिति च संकल्पितवती न त्वेवम्। कथं तर्हि। अनेन जीवेनात्मनानुप्रविश्येति वचनात्’ (छान्दोग्योपनिषद्- ६।३।२, शांकरभाष्यम्) इति।

“जीवो हि नाम देवताया आभासमात्रम्। बुद्ध्यादिभूतमात्रासंसर्गजनित आदर्श इव प्रविष्टः पुरुषप्रतिबिम्बो जलादिष्विव च सूर्यादीनाम्। अचिन्त्यनान्तशक्तिमत्या

देवताया बुद्ध्यादिसंबन्धश्चैतन्याभासो देवतास्वरूपविवेकाग्रहणनिमित्तः सुखी दुःखी मूढ इत्याद्यनेकविकल्पप्रत्ययहेतुः। छायामालेण जीवरूपेणानुप्रविष्टत्वाद्देवता न दैहिकैः स्वतः सुखदुःखादिभिः संबध्यते। यथा पुरुषादित्यादय आदर्शोदकादिषु छायामालेणानुप्रविष्टा आदर्शोदकादिदोषैर्न संबध्यन्ते तद्वद्देवताऽपि। 'सूर्यो यथा सर्वलोकस्य चक्षुर्न लिप्यते चाक्षुषैर्बाह्यदोषैः। एकस्तथा सर्वभूतान्तरात्मा न लिप्यते लोकदुःखेन बाह्यः ॥' 'आकाशवत्सर्वगतश्च नित्यः' इति च काठके। 'ध्यायतीव लेलायतीव' इति च वाजसनेयके" (छान्दोग्योपनिषद्- ६।३।२, शांकरभाष्यम्) इति भाष्ये प्रतिबिम्बवाद एव शंकराचार्येण स्वीकृतः, न त्वाभासवादः। तद्भाष्ये आभासशब्दः छायाशब्दश्च प्रतिबिम्बवादिसमतप्रतिबिम्बवाचकौ, न त्वाभासवाचकौ। तस्मिन् विषये विचार उपस्थाप्यते-

(१) प्रतिबिम्बवादानुसारेण उपाधिः प्रतिबिम्बपक्षपाती। उपाधेर्बिम्बे कार्यकरत्वेऽपि प्रतिबिम्बे एवातिशयेन कार्यकरत्वमस्ति। आभासवादानुसारेणोपाधिर्नाभासपक्षपाती, किंतु यस्याभासः तत्पक्षपाती (भट्टाचार्यः तृतीयखण्डः, प्रथमभागः, पृ. ८६-८७; वेदव्यासः, चतुर्थाध्यायः, पृ. ३४-३५)। आभासवादे स्वीकृते सति विवेकिदृष्टौ उपाधिभूतशुद्धसत्त्वगुणप्रधानमायाधर्माणां चिन्मात्रनिष्ठत्वात् त्रिगुणात्मिकमायायां रजस्तमोगुणयोरपि कथंचित् सत्त्वात् परमेश्वरस्य संसारित्वात्पज्ञत्वादयो दोषाः प्रसज्येरन् (वेदव्यासः चतुर्थाध्यायः, पृ. ३५)। प्रतिबिम्बवादे तु स्वीकृते सति 'उपाधिधर्माणां प्रतिबिम्बमात्रनिष्ठत्वात् न बिम्बरूपदेवतासंस्पर्श इति सदृष्टान्तमाह (शंकराचार्यः) - छायामालेणेति' (छान्दोग्योपनिषद्- ६।३।२, अभिनवनारायणानन्देन्द्रसरस्वतीटीका)।

(२) प्रतिबिम्बवादानुसारेण प्रतिबिम्बस्य सत्यत्वं स्वीक्रियते। प्रतिबिम्बस्य सत्यत्वं नास्तीति आभासवादं (वेदव्यासः द्वितीयाध्यायः, पृ. ६३९) निरस्य आह शंकराचार्यः - 'सदात्मना सत्यत्वाभ्युपगमात्' (छान्दोग्योपनिषद्- ६।३।२, शांकरभाष्यम्) इति। 'ननु छायामालश्चेज्जीवमृषैव प्राप्तः' (छान्दोग्योपनिषद्- ६।३।२, शांकरभाष्यम्) इति शांकरभाष्ये आभासवादपूर्वपक्षिमतरूपेणोपन्यस्त इति आनन्दगिरिवचनात् स्पष्टतयावबुध्यते- 'प्रतिबिम्बे छायाशब्दप्रयो गान्मिथ्यात्वमिष्टमिति मन्वानः शङ्कते- नन्विति' (छान्दोग्योपनिषद्- ६।३।२, आनन्दगिरिकृत-भाष्यटीका) इति। प्रतिबिम्बवादानुसारेण जीवाः परमार्थतः ब्रह्मणोऽभिन्ना अपि मिथ्याबुद्ध्या परमात्मनो बिम्बप्रतिबिम्बचन्द्रवद् भिद्यन्ते। काल्पनिकभेदबुद्धिनिवृत्तौ जीवस्य ब्रह्मणश्चाभेदे मुक्तिः संभवति (आशुतोषः भट्टाचार्य २६९)। आनन्दगिरिणा शंकराचार्यमतस्य व्याख्या कृता- 'विशिष्टरूपेण मिथ्यात्वेऽपि स्वरूपेण सत्यत्वाज्जीवस्य ब्रह्मास्मीति ज्ञानान्मुक्तिः' (छान्दोग्योपनिषद्- ६।३।२, आनन्दगिरिकृत-भाष्यटीका) इति। अतः 'जीवो हि नाम' (छान्दोग्योपनिषद्- ६।३।२, शांकरभाष्यम्) इत्यादिशांकरभाष्ये प्रतिबिम्बवाद एवोपन्यस्तः, न त्वाभासवादः।

मनसो लये सुषुप्तौ जीवस्य सत्संपत्तिं वक्तुं जाग्रदवस्थायां स्वप्नावस्थायां च मनउपाधेः स्वरूपं तथा कार्यकारित्वं प्रदर्शयन् आह शंकराचार्यः छान्दोग्योपनिषद्भाष्ये- 'तन्मनोऽन्नमयो तेजोऽम्याभ्यां वाक्प्राणाभ्यां संगतमधिगतम्। यन्मयो यत्स्थश्च जीवो मननदर्शनश्रवणादिव्यवहाराय कल्पते तदुपरमे च स्वं देवतारूपमेव प्रतिपद्यते' (छान्दोग्योपनिषद्- ६।८।१, शांकरभाष्यम्) इति। मननदर्शनश्रवणादिव्यवहारो जाग्रदवस्थायां स्वप्नावस्थायां च संभवति मनसो भावात्, न तु सुषुप्त्यवस्थायां मनोनाशात्। तथाह्युक्तमानन्दगिरिणा पूर्वोक्तस्य शांकरभाष्यस्य

व्याख्यायाम्- ‘मनसो भावे जाग्रत्स्वप्नव्यवहारसिद्धिरित्युक्त्वा तदभावे सुषुप्तिमवतारयति- तदुपरमे चेति’ (छान्दोग्योपनिषद्- ६।८।१, आनन्दगिरिकृत-भाष्यटीका) इति । ननु यद्यत्र दर्शनपदेन श्रवणपदेन च यथासंख्यं चाक्षुषप्रत्यक्षप्रमाणं श्रावणप्रत्यक्षप्रमाणं च स्वीक्रियेते, तर्हि जाग्रदवस्थायामन्तःकरणवृत्तिसत्त्वाद् दर्शनश्रवणादिव्यवहारसत्त्वेऽपि स्वप्रावस्थायां दर्शनश्रवणादिव्यवहारसत्त्वम्, स्वप्रावस्थायामिन्द्रियसंनिकर्षादिप्रमाणव्यापाराभावादन्तःकरणवृत्तेरभावाद् (भट्टाचार्यः तृतीयखण्डः, प्रथमभागः, पृ. १५३; सदानन्दयोगीन्द्रः १३७) इति चेत्; न; स्वप्रावस्थायामपि दर्शनश्रवणादिव्यवहारस्य सत्त्वम्, भाष्ये व्यवहारशब्देन प्रमाणाप्रमाणयोरुभयोरेव व्यवहारयोर्बोध्यत्वात्, स्वप्ने रथमद्राक्षम् (वेदव्यासः द्वितीयाध्यायः, पृ. ४३७), ‘स्वप्नान्ते दिव्यं शरीरभेदमास्थाय तदुचितान् भोगान् भुञ्जान एव प्रतिबुद्धः’ (ब्रह्मसूत्रम्- १।१।१, भामती), ‘मयोपलब्धो महाजनसमागमः’ (ब्रह्मसूत्रम्- २।२।२९, शांकरभाष्यम्) इत्यादिप्रकारेण संस्कारसहकृतान्तःकरणकल्पितस्य (मतान्तरेण अविद्यायाः परिणामभूतस्य) जाग्रत्कालीनविषयानुरूपस्य प्रातिभासिकस्य स्वाप्नस्य विषयस्य अविद्यावृत्तिद्वारेण साक्षिभास्यत्वात् (सदानन्दयोगीन्द्रः १३७-१४०) च ।

उपसंहारः

एवंविधेषु बहुषु विषयेषु छान्दोग्योपनिषद्विधृतशंकरभाष्ये कूटशब्दवाक्यानि सन्ति । शब्दधातुविभक्तिप्रत्ययकारकादिविश्लेषणेन पदान्तराध्याहारेण विविधार्थोपस्थापनेन कुलचित् पूर्वपक्षसिद्धान्तिपक्षोपस्थापनपूर्वकं तेषां प्रतिपाद्यविषयाणां परिस्फुरणं क्रियतेऽस्मिन् शोधपत्रे ।

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स्वामिचिद्वनानन्दपुरी तथा आनन्द-झा। अनुवादको व्याख्याता च- स्वामिविश्वरूपानन्दः। अध्यायः
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१९८२ ख्रिस्ताब्दः)।



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सदाचारो वेदाश्च ।

डा.अशोक कुमार एन्.के¹

अतिप्राचीनेषु संस्कारेषु अन्यतमो भवति भारतीयसंस्कारः । भारतीयसंस्कारस्य मूलं वैदिकवाङ्मयमेव । उच्यते च वेदोऽखिलो धर्ममूलमिति । इदं च वैदिकसाहित्यं अनेकसहस्राब्दं यावद् विकसितं भारतीयसमाजस्य जनपदस्य च अमूल्यनिधिर्नास्ति । अस्याः साहित्यसम्पदो ज्ञानं विना कोऽपि भारतीयजीवनं भारतीयसंस्कृतिञ्च ज्ञातुं न शक्तः । भारतीयमनोभावस्य मूलभूतविचाराणां दर्शनस्य च निदर्शनं वेदवाण्येव सुबद्धं सुस्पष्टे प्राप्यते । एवञ्च समस्तमिह वेदादेव सिद्ध्यति ।

उक्तञ्च - सर्वं वेदात् प्रसिद्ध्यति इति । एवं वेदो हि भारतीयज्ञानस्य प्राणाः । अस्मिन् दिव्यप्रकाशोस्ति । अत एव वेदः परमेश्वरस्य विमलवाणिस्वरूपेण, तस्य निश्वासरूपेण च समाद्रियते ।

उक्तञ्च भाष्यकारेण सायणेन –

यस्य निश्चितं वेदो यो वेदोभ्योऽखिलं जगत् ।

निर्ममे तमहं वन्दे विद्यातीर्थमहेश्वरम् ॥ इति ॥

वेदेषु च केवलं न प्रार्थनाः, स्तुतयः अपि तु सदाचारादयो बहवो विषयाः । सत्य-धर्म-ऐक्य-विशुद्धि-प्रसिद्धि-समाधानादयः बहवो विषयाः एतेषु प्रतिपादिताः द्रष्टुं शक्यन्ते । तत्र वेदेषु सदाचारान् तत्सम्बन्धविषयान्श्चाधिकृत्य किमुक्तमिति अवेक्ष्यते प्रबन्धेऽस्मिन् ।

वैदिकमन्त्रेषु सर्वे पदार्थाः जडचेतनाः, स्थूलाः, सूक्ष्माश्च । ते परमात्मनोऽनुपमसौन्दर्यपरिपूर्णाः सन्ति । एवञ्च सर्वत्र तेषाम् आनन्दं सत्स्वरूपेण स्थिरीभवति । सामूहिकस्य आनन्दस्येयं धारणा वैदिकऋषीणां पारमार्थिकलक्ष्या अभूत् । ऋग्वेदोक्तमन्त्रानुसारेण सर्वं सत्ये सुप्रतिष्ठितं वर्तत । सत्येनैव भूमिस्थिरा तिष्ठति, यथा सूर्येण द्यौः स्थिता । एवञ्चादित्याः विभिन्नाः लोका वा व्रताहतात् वा संतिष्ठन्ते । उक्तञ्च -

सत्येनोत्तमिताभूमिः सूर्येनोत्तमिता द्यौः ।

ऋतेनादित्यास्तिष्ठन्ति दिवि सोमो अधिश्रितः ॥ (ऋ. 10/85/2)

सत्यस्य महिमा महतो महान् । मनुष्याणां मङ्गलाय सत्यमसत्यञ्चाकमपरस्य विरुद्धं सम्पद्यते । सत्यं प्रगतिरूपम् । असत्यमधोगतिरूपम् । यत्सत्यं तत् सरलसहजभावेन निगद्यते । ऋतमेपि सत्यम् । सत्यं तिष्ठत्यार्जवम् । तद्विरुद्धमसत्यं भयावहं भवति । असत्यं सर्वनाशं करोति ।

सुविज्ञानं चिकितुषे जनाय सच्चासच्च वचसी परस्पृधाते ।

तयोर्यत्सत्यं यतरदजी यस्तदित्सोमोऽवति हन्त्यासत् ॥ (ऋ. 7/104/12)

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वैदिकमन्त्रदर्शकैः ऋषिभिः मर्यादायाः लक्षणं कृतम् । मर्यादा सदासत्याश्रिता भवति । यः कोऽपि मर्यादामभिगच्छति, स पापकर्म सम्पादयन्ति । हिंसा – स्तेय-व्यभिचार-मद्यपान-मिथ्याभाषण-दुष्टसेवनादिकर्म दुराचरणम् । तत्तु मर्यादोल्लङ्घनम् । तादृशानां क्रमाणां कर्त्ता पापी भवति । हिंसादि- पापकृत्योभ्यो यो दूरं तिष्ठति तस्यैव जीवने निसंदिग्धमादर्शरूपं भवति ।

सप्त मर्यादाः कवयस्ततक्षुस् तासामेकामिदभ्यंहरो गात् ।

आयोर्ह स्कम्भ अपमस्य नीळे पथां विसर्गे धरणेषु तस्यौ । (ऋ.10/5/6)

एवञ्च भारतीयजीवनस्यादर्शः प्राचीनकालादेव चरितोन्मेषोऽस्ति । चरितोत्कर्षे बाधकाः सन्ति षड्दोषाः । काम, क्रोध, लोभ, मोह, मद, मत्सरश्चेति । लोके उलूकस्य कामो वृकस्य क्रोधः, शुनो लोभः, कोकस्य मोहो, गरुस्य मद तथा च गृध्रस्य मत्सरः च प्रसिद्धाः । इन्द्रश्च वृत्तस्यान्धकारस्य वा हन्ता भवति । अत एवोक्त षड्दोषाणां विनाश इन्द्रेणैव संभवति । उक्तञ्च –

उलूकयातुं शुशुलूक यातुं जहि श्वयातुमुत कोकयातुम् ।

सुपर्णयातुमुत गृध्रयातुं दृषदेव प्रमृण रक्ष इन्द्र ।

इदं श्रुतमस्ति यद् तिततः सूक्तं पुनाति

तथैव विद्वान् मनसा स्ववाणीं परिमार्ज्य वदति ।

तदैव लक्ष्मी मैत्री च समायातः ।

सक्तुमिव तिततना पुनन्तो यत्न धीरा मनसा वाचमक्रत ।

अत्रा सखायः सशायानि जानते भद्रैषां लक्ष्मीर्निहाताधिवाची ।

ऋग्वेदस्य ऋषयः कर्मणि निष्णाताः सन्ति । तज्जीवनं पौरुषस्य पर्यायः । ते स्वयं वीराः सन्ति । सुवीरां संततमिव वाञ्छति । अयि धनहाने विरूपे कुरूपे कलबकारिणी दरिद्रते, त्वं दूरमपसर । किञ्चिन्निर्द्वन्द्वं वनं गच्छ । वयमन्तःसाराः । अत एव पुरुषार्थेन तव नाशं करिष्यामः ।

अरायि काणे विकटे गिरं सदान्वे ।

शिरमं विरुस्य सत्वभिस्तेभिष्ठा चातयामसि । (ऋ.10/155/2)

एवं ऋग्वेदे दानस्तुति संज्ञया प्रसिद्धानि कानिचित् सूक्तानि प्रथितानि । कात्यायन्या ऋक्सर्वानुक्रमण्या द्वाविंशति सूक्तेषु दानस्तुतिर्विद्यते । साम्प्रतिकशोधानुसारेण अष्टषष्टिसूक्तेषु दानस्तुतीनामुपलब्धिरस्ति । (ऋ.8/3/21-24)

सर्वाणि स्थावरजङ्गमानि स्थूललूक्ष्माण्यनुपमसौन्दर्येण परिपूर्णा सन्ति । सर्वलानन्द एव काम्य इति । आनन्द एव वेदात्मा । तत् प्राप्तावेव वैदिकजीवनदर्शनं प्रतिष्ठितमस्ति । सर्वाः क्रिया सदा आनन्दप्रवृत्तिमूलकाः । वैदिककविदृष्ट्या वायुर्मधुरं वाति, सर्वा नद्यो मधु प्रहन्ति, ओषधयो मधुयुक्ताः सन्ति नक्तं मधुवर्षणं करोति । पृथ्वी मधुमती आकाशो या सर्वेषां रक्षकः, सोऽपि मधुमान् सत्य रश्मयः मधुमत्यः सन्ति ।

मधवाता ऋतायचे मधु क्षरन्ति सिन्धवः ।

माध्वान् सन्त्वोषधीः ॥

मधुनक्तमुतोषो मधुमत् पार्थिवं रजः ।

मधु द्यौरस्तु नः पिता ॥

मधुमान्नो वनस्पतिर्मधुमां अस्तु सूर्यः ।

माध्वीर्गावो भवन्तु नः ॥ (ऋ. 1/90/3-6)

सामूहिकानन्दस्य धारणैव वैदिकसंस्कृतेर्मूलभित्तिः । वेदस्य ज्ञानस्य प्राकृतिकविकास एव

चरमपरिणतः अनेनानन्ददर्शनेन सम्भवति । सामूहिक सुखसाधनानां विकासार्थं वैदिकऋषिभिः कृतं यत् तदविस्मरणीयम् । वैदिकजीवनादर्शस्य पूर्णपरिपाकः सार्वजनीनमङ्गले अस्मिन् संभवन्त्येव । ऋग्वेदस्य संज्ञानसूक्तनामकं चरमसूक्तं अस्म्यमकुटोदाहरणं भवति ।

संगच्छध्वं संवदध्वं संवो मनांसि जानताम् ।

देवाभागं यथापूर्वं सज्जानानां उपासते ।

समानो मन्त्रः समितिः समानी

समानं मनः सह चित्तमेषाम्

समानीव आकूतिःसमाना हृदयानि वः ।

समानमस्तु वो मनो यथा वः सुसहासति । (ऋ.10/191/२-४)

भारतीयदर्शनेषु ज्ञानकर्मसमन्वयः मोक्षोपायत्वेन उपदिष्टम् । अनादि कालादारभ्य भारतीयजीवनसंस्कृतेराधाररशिला च । तस्यैव निदर्शनं यजुर्वेदो भवति । यजुर्वेदस्य मन्त्र एव – कर्तव्यकमकुर्वन्नेव जीवनेच्छां कुरु । तलैवकल्याणमस्ति । कर्मबन्धनानुसारणे ज्ञानकर्मसमन्वय एव सुबलः ।

कुर्वन्नेवेह कर्माणि जिजीविषेच्छतं समाः ।

एवं त्वयि नान्यथेतोऽस्ति न क्रम लिप्यते नरे ॥ (यजु. 40/2)

स्वस्वरुच्यनुसारेण जनानां कार्ये प्रवृत्तिर्भवति । कर्मैव तेषां जीवनम् । तदेव जीवनस्य प्रधानं गौरवम् । कर्मणा कोऽपि जनः उत्तमोऽधमो वा न भवति । यः कर्मठः कर्मनिष्ठो वा, तस्यैव प्रतिष्ठा तस्यैव समादरोऽपि समाजे भवेत् । वैदिककर्मकाण्डस्येदमेव रहस्यम् । यजुर्वेदस्य प्रधानप्रतिपाद्यविषयः कर्मैवास्ति ।

यजुर्वेदे केवलं कल्याणकारिशब्दमेव कर्णाभ्यां श्रोतुमिच्छति, शुभदं दृश्यमेव नेत्राभ्यां द्रष्टुमिच्छति, परोपकारो देवपूजने वा हर्षयुक्तेन पुष्टेन च शरीरेण कर्ममयं जीवनयापनं कर्तुमिच्छति ।

भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर्यजत्राः ।

स्थिरैरङ्गैस्तुष्टुवांसस्तनुभिर्व्यशेमहि देवहितं यदायुः ॥ (यजु.25/11)

यजुर्वेदो दिव्यसमाजस्य निर्माणमिच्छति । यत्र व्यक्तिस्वर्गतस्वार्थानां संघर्षो न ज्ञेयताम् । तथा च यत्र ब्राह्मणो ज्ञानी व्रतधारी च भवेत् । रणनिपुणः क्षत्रियो धनुर्वेदस्य अधिकारी संरक्षको भवेत् । धेनुर्दुग्धं दद्यात् । अश्वपालको गतिमान् भवेत् । नारी रणगुणशालिनी भवतु । तरी विजयी भवतु । वीरः तेजोबलसंयुक्तो भवतु । यदा जगज्जलमिच्छेत् पर्जन्यो वर्षतु । वनस्पतयः फलवत्यो रसवत्यश्च भवेयुः । सर्वेषां योगक्षेमं भवतु । सर्वे भवन्तु सुखिनः ।

आ ब्रह्मन् ब्राह्मणो ब्रह्मवर्चसी जायतामाराष्ट्रे

राजन्यः शूर इषव्योऽतिव्याधी महारथो जायताम् ।

दोग्धी देनुर्वोऽथानश्चानाशु सप्तिः पुरन्धिर्योषा

जिष्णू रथेष्ठा सभयो युवास्य यजमानस्य वीरो जायताम् ।

निकामे निकामे नः पर्जन्यो वर्षतु

फलवत्यो न ओषधयः पच्यन्तां

योगक्षेमो नः कल्प्यताम् । यजु. 22/22

परस्परं प्रतीतियोगे जीवनस्य पूर्णता भवति । परस्परसहयोगेन स्वर्गो जायते । परस्परं

भावयन्तः श्रेयः परमवाप्स्यथ गीतावाक्यमेव पूर्वं यजुर्वेदेन प्रकारान्तरेणोक्तम् ।

अथर्ववेदे पृथ्वीसूक्तं राष्ट्रगीतमस्ति । तथाविधभूमिस्तवनस्य राष्ट्रीयमहत्त्वमस्ति । एवं सति द्वादशकाण्डस्य प्रथमं सूक्तममूल्यरत्नमस्ति । अथर्ववेदस्य ऋषिः सहता गर्वेण कथयति । माता भूमिः, पुत्रोऽहं पृथिव्याः । राष्ट्रस्योत्थानं तदभ्युदयः तथा च राष्ट्रेण लोकमङ्गलभाव संरक्षणम् । लयमेतद् राष्ट्रगीतस्य समणहलं वर्तते । अलोक्तानि सर्वाणि सूक्तानि राष्ट्रभावनया परिप्लुतानि सन्ति । (अथ. 12/8, 12.9, 17/1-7, 3/30, 12/1/12) राष्ट्रमहाशक्तेर्महन्मन्त्रणमत्र । तत्पाठेनास्माकं हृदि देशभक्तेरेका अलौकिकधारा प्रवहति । एका संजीवनीशक्तिर्जागर्ति । एवं इदं वैदिकं ज्ञानं कञ्चिदपि समाजं समुन्नतं कर्तुं शक्नोति । एवञ्च वेदेषु मातृभूमेः पूजनं, परस्परसहयोगः इत्यादिकाः सद्गुणाः प्रतिपादिता दृश्यन्ते । एते सर्वे भारतीयसंस्कृतेः परिपोषाः च । ततश्च तेषां पठनेन पाठनेन च अस्माकं मानसिकः कोऽपि उल्लासः विकासश्च अवश्यं भविष्यतीत्यत्र नास्त्येव संशयलेशोऽपि ।

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साम्प्रतिकसन्दर्भे अपरिग्रहः

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योगः भवति व्यवहारिकं विज्ञानमेकम्। अयं अनादिकालात् मानवानां शारीरिकं नैतिकं मानसिकम् आध्यात्मिकं च कल्याणं साधयति। साम्प्रतिककाले योगस्य समधिकं महत्वमनुभूयते। सांसारिकदुःखानामात्यन्तिकनिवृत्तिपूर्वकं चिरन्तनसुखप्राप्तिरेव साधकानां लक्ष्यमिति। उक्तञ्च गीतायां भगवता श्रीकृष्णेन –“यद्वत्त्वा न निवर्तन्ते तद्भ्राम परमं मम” (श्रीमद्भगवद्गीता, १५.६)। कैवल्यप्राप्तेः आत्मस्वरूपप्राप्तेर्वा मुख्यकारणं समाधिसिद्धिरिति। तत्तात्पर्यं स्वचिन्मात्रस्वरूपेनैवावस्थानेन योगसिद्धिः। वस्तुतः पतञ्जलिमतानुसारं चित्तवृत्तेः निरोधः भवति योगः (यो.सू., १.१)। चित्तस्य योगसाधनानुकूलसम्पादनार्थं सोपानत्रयस्य निर्देशः स्पष्टः। तानि सोपानानि यथा अभ्यासवैराग्ये-क्रियायोग-अष्टाङ्गयोगरूपाणि। योगसिद्धये योगाङ्गानामनुष्ठानं कर्तव्यम्। योगदर्शनस्य समाधिपादे समाहितचित्तानामुत्तमाधिकारिणां तथा द्वितीयपादस्य प्रथमभागे क्रियायोगप्रकरणे मध्यमाधिकारिणां योगसाधनमार्गं प्रतिपाद्य गृहस्थथादिमन्दाधिकारिणामत्यन्तविक्षिप्तचित्तानाम् योगसाधनार्थमष्टाङ्गयोगस्योपदेशः शास्त्रकारैः प्रदत्तः। अत्र समस्या भवति यत् एतेषां चित्तचाञ्चल्ययुक्तानां मन्दाधिकारिणां कृते अभ्यास-वैराग्ययोः क्रियायोगस्य आवश्यकता अस्ति न वा? उच्यते तत्र अभ्यास-वैराग्ये क्रियायोगश्चेति अष्टाङ्गमार्गस्योपमार्गः। यमाद्यष्टाङ्गानामनुष्ठानावसरे अभ्यासादीनामपि अवश्यम्भाविता विद्यते इति टीकाकाराणामभिप्रायः। अतः मन्दाधिकारिणां विक्षिप्तचित्तानां योगसाधनार्थं योगाङ्गः प्रशस्तः। योगाङ्गानां सततसेवनेन चित्तवृत्तीनां निरोधपूर्वकमविद्यादि पञ्चक्लेशानां सुतरामभावः जायते (योगसूत्रम्, २.२८)। योगाङ्गेषु यमोऽन्यतमः। “यम् उपरमे” इति धातोः निवृत्तिपरकस्य यमशब्दस्य निष्पत्तिः। “हिंसादिभ्यो निषिद्धकर्मभ्यो योगिनं यमयन्ति निवर्तयन्तीति यमाः” (यो.सू., पृ. ४२)। अथवा “उपरम्यन्ते निवर्त्यन्ते विषयेभ्यः मनसेन्द्रियाणीति यमाः” इति (पातञ्जलरहस्यम्, २.२०)। अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहभेदात् यमः पञ्चविधः (यो.सू., २.३०)। एतेषां पालनं सर्वत्र सर्वदा च करणीयम् यतो हि एते जातिदेशकालसमयादिष्वनवच्छिन्नाः (जातिदेशकालसमयानवच्छिन्नाः सार्वभौमा महाव्रतम्” इति, २.३१)।

अपरिग्रहः भवति यमस्य पञ्चममङ्गम् यस्यार्थस्तु परिग्रहस्याभावः। विश्वसंस्कृतौ भारतस्य अद्वितीयमवदानं भवति अपरिग्रहोऽयम्। परिगृह्यते इति परिग्रहः बाह्यार्थः क्षेत्रादिः, परिगृह्यते अनेनेति च परिग्रहः” बाह्यार्थग्रहणं हेतुरत्र परिणामः। परिग्रहाभावोऽपरिग्रहः। परिग्रहस्तु विषयादीनां ग्रहणमेव। ‘परि’ उपसर्गात् ग्रह् धातोः परिग्रहशब्दस्य निष्पत्तिः। परि नाम परितः

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सर्वतो वा, ग्रह नाम ग्रहणम् इति । सुतरां सर्वतो ग्रहणम् एकत्रिकरणं भवति परिग्रहः । विषयाणां ग्रहणे अर्जन-रक्षण-क्षय-हिंसादिजन्यदोषाः सम्भवेयुः । अतः तद्विपरीतं वैराग्यादिभावात् विषयादीनामग्रहणमपरिग्रहः (व्यासभाष्यम्, २.३०) । भौतिकसाधनं प्रति भोग्यपदार्थं प्रति वा अनासक्तिभावोऽपरिग्रहः । वस्तुतः प्रयत्नं विना अशास्त्रीयविषयाणां ग्रहणे दोषाः स्वाभाविका एव । अर्जनादिदोषं दृष्ट्वा विषयादीनामस्वीकरणमपरिग्रहः । किन्तु विषयग्रहणाय असमर्थः सन् अन्यप्रदत्तविषयादिभोग्यपदार्थानामग्रहणे अपरिग्रहाभावः (योगवार्तिक, पृ.२५१) । अपरिग्रहे भौतिकपदार्थानां तथा विचाराणां च संग्रहस्य निषेधः वर्तते । गीतायामुच्यते भगवता –

“योगी युञ्जीत सततमात्मानं रहसि स्थितः ।

एकाकी यतचित्तात्मा निराशीरपरिग्रहः” ॥ (गीता, ६.१०)

मानसिकविचाराणां परिग्रहः नाम अनावश्यक्यी पूर्वस्मृतिः तथा भविष्यत्कल्पना । जैनदर्शनेऽपि पञ्चमहाव्रतेषु अपरिग्रहस्य ग्रहणं जातम् । तेषां मते अहिंसा-सत्य-अस्तेय-अपरिग्रह-ब्रह्मचर्यभेदेन पञ्चमहाव्रताः साधकस्य कृते अत्यन्तमावश्यकम्, यत्नं अहिंसा परिपालणाय अन्येषामुपयोगिता नितरां वर्तते । तेषां मते अनात्मपदार्थानां संग्रहणमेव परिग्रहः । भगवता महावीरेणापि मूर्च्छा-आसक्ति-मोहाः आसक्तित्वेन स्वीकृताः (“मूर्च्छा परिग्रहः” । तत्त्वार्थसूत्रम्, ७.१७ ।) । एवञ्च “ममेदं बुद्धिलक्षणः परिग्रहः” इति (सर्वार्थसिद्धिः, ६.१५.६३८) । राजवार्तिकानुसारं लोभकषायस्य उदयेन विषयसङ्गः परिग्रहः । “ममेदं वस्तु अहमस्य स्वामीत्यात्मात्मीयाभिमानसंकल्पः परिग्रह इत्युच्यते” (राजवार्तिकम्, ६.१५.३.५२५) । जैनागमे पञ्चपातकेषु परिग्रहोऽन्यतमः । जैनमतानुसारं सर्वे दोषाः परिग्रहमूलकाः । बौद्धदर्शनानुसारमासक्तिरेव दुःखस्य मूलम् । सक्रेटिसमते जागतिकपदार्थस्य दासत्वहीनता एव देवत्वस्य लक्षणम् । मार्टिनलुथारमहोदः स्वीकरोति यत् अपरिग्रहः भवति ऐश्वरिकोपस्थितेः अनुभवः । भल्लेयार कथयति धनं यस्य अनुगतः स भाग्यवान् किन्तु यः धनस्यानुगतः स भवति भग्यहीनः । एवं च गान्धीमहोदयस्य ट्रस्टीशिपसिद्धान्तः आचार्यविनोबा भावे महोदयस्य भूदानम् आन्दोलनमपि अपरिग्रहसिद्धान्तमाधारीकृत्य प्रवर्तितं जातम् ।

योगभाष्यकारस्य मतेन - “विषयाणामर्जनरक्षणक्षयसंगहिंसादोषदर्शनादस्वीकरणमपरिग्रहः” । काय-मन-वाक्यैः अनावश्यकवस्तूनां विचाराणां च असंग्रहः भवति अपरिग्रहः । ईशोपनिषद् कथयति – “तेन त्यक्तेन भुञ्जीथा” अर्थात् त्यागेनैव भोगः करणीयः । स्वाभाविकतया प्रत्येकस्य न्यूनतमामावश्यकतां परिपूर्तये खाद्य-वस्त्र-वासस्थानैः सह जीवनोपयोगीनामन्येषां साधनानां नितरामावश्यकता विद्यते । यद्यपि प्रयोजनस्य सीमा विद्यते तथापि योग्यतानुसारं अधिकारानुसारञ्च सा सीमा लङ्घिता भवति । सम्प्रति मानवानां कामना असीमा । प्रतिदिनमस्माकं आकाङ्क्षा नितरां वर्धते तदर्थं च अधिकं दुःखमश्नुते हिंसाऽपि तत्र वर्धमाना । यतो हि प्रत्येकपदार्थस्य निर्माणे कोऽपि जीवस्य दुःखं भवत्येव । यथा वस्त्रोत्पादनाय कीटानां पीडणं मृत्युर्वा भवति । किन्तु प्रयोजनवशात् वस्त्रमुत्पादनीयम् नातिरिक्तम् ।

वस्तुतः सम्प्रति अस्माभिः स्वयं योग्यं अधिकारीं वा मत्वा समधिकं साधनं व्यवह्रियते । एवं च वहवः जनाः सन्ति येषां कृते प्रयोजनीयखाद्य-वस्त्र-वासस्थानानि अतिरिक्तानि साधनानि च न विद्यन्ते । अस्माकमधिकग्रहणत्वात् अन्येषामभावो भवतीति । अतः सम्यक् विचार्य भोग्यग्रहणं करणीयम् । अधिकसंग्रहभावनया अनावश्यकमुत्पादनम् वर्धते । अतः पञ्चभूतानां महत्त्वैषम्यं जायते । क्षणिकसुखलाभाय नैकाः हिंसाः अस्माभिः सम्पाद्यन्ते । भारतीयदर्शनानुसारं

समधिकवस्तुप्राप्तिः कष्टसाध्या । अतः तस्माद् विमुक्तः सन् मुक्तिं प्रति चिन्तनं करणीयम् । अनित्यसुखलाभाय आत्मप्रचाराय वा आसुरीकर्म अस्माभिः विधीयते । अतः वयं प्रयत्नशीलाः भवेमः यत् कथं परिग्रहात् विमुच्य आत्मदर्शनस्य मार्गं प्रति गच्छामः ।

अपरिग्रहस्य सम्यक् पालनेन किं भवति इति चेत्, सूत्रकारः कथयति “अपरिग्रहस्थैर्ये जन्मकथन्तासम्बोधः” (यो.सू., २.३९) अपरिग्रहनिष्ठसाधकस्य अतीत-वर्तमान-अनागतरूपलैकालिकजन्मविषये किंप्रकारतायाः कथं प्रकारतायाश्च जिज्ञासामात्रेण स्वरूपतः साक्षात्कारो जायते । भाष्यकारः निगदति अपरिग्रहसिद्धिमाध्यमेन “कोऽहमासम्? कथमहमासम्? किंस्विदिदं शरीरम्? कथं स्विदिदिदम्? के वा भविष्यामः? इत्येवमस्य पूर्वान्तपरान्तमध्येष्वात्म भावजिज्ञासा स्वरूपेणोपावर्तते” (व्यासभाष्यम्, २.३९) इत्यादि ज्ञानमुत्पद्यते । वार्तिककारस्य मतेन तु अपरिग्रहेन जन्मान्तरविषयकं ज्ञानं जायते ।

भौतिकपदार्थानामनित्यत्वं प्रतीयते । वस्तुतः अपरिग्रहपालनेन अहिंसा सुतरां वर्धते सामाजिकी शान्तिः च तिष्ठति । सुतराम् अहिंसा सिद्धये एव अपरिग्रहस्य पालनं कर्तव्यम् । परिग्रहः सदैव अन्येषां पीडाप्रदायकः भवति । साम्प्रतिकाले अपरिग्रहस्यास्य सम्यक् पालनेन उत्कोचग्रहणं-पणप्रथा-मृत्योः अनन्तरं भोजनानुष्ठानम्-पालपालीविक्रयादयः कुरीतयः विलुप्ताः भवन्ति । वस्तुतः सामाजिकी शान्तिः अपरिग्रहेणैव आगच्छति । सञ्चयप्रवृत्तिद्वारा समाजवादस्य विलुप्तिर्भवति । यतो हि “बुभुक्षितः किन्तु करोति पापं” । समाजस्य कतिपयमनुष्येषु अधिकांशसम्पद् विद्यते इति कृत्वा वहवः जनाः वुभुक्षिताः तिष्ठन्ति । परिणामस्तु यस्य दारुणः भवति । परिग्रहादहङ्कारस्योत्पत्तिः तस्माच्च विनाश इति ।

सुतरां अधिकग्रहणत्वात् अनिच्छावशादपि येषां मिथ्या-कपटता-अन्याय-ईर्ष्या-द्वेषादीनां प्रयोगोऽस्माभिः विधीयते तस्य निशेधेन तद्विपरीतं सत्य-न्याय-प्रीत्याद्याचरणं भवतीति । अपरिग्रहेण आत्मशान्तिः तृप्तिर्वा लभते । मनसः प्रसन्नता नितराम् आयाति । ईश्वरसाक्षात्काराय च प्रयत्नः जायते । आत्मचिन्तनाय यथेष्टं कालः प्राप्यते । अनेन गौणविषयेभ्यः विमुक्तः सन् मुख्यविषयेषु स्वशक्ति-सामर्थ्य-ज्ञानादिभिः शिघ्रमेव चरमपुरुषार्थं प्राप्तुं शक्यते । न चेत् कामनावासनया आत्मसाक्षात्कारस्य मार्गः उन्मुक्तो न भवति । आत्मभावनया निःस्वार्थभावसोत्पत्तिर्भवतीति । विवेकानन्देनोक्तम् – “ I will tell you in plain language that you work best when you work for others. The best work that you’re ever did for yourselves was when you worked for others...” (स्वामीजिर वाणी ओ रचना(वङ्गभाषया), पृ. २२९) । कठोपनिषद् निगदति –

“इह चेदवेदीदथ सत्यमस्ति । न चेदिहावेदीन्महती विनष्टिः ॥

भूतेषु भूतेषु विचित्य धीराः । प्रेत्यास्माल्लोकादमृता भवन्ति” ॥ (कठोपनिषद्, २.०५) प्रसङ्गेऽस्मिन् वङ्गीयसाधकस्य रामप्रसादस्य गीतं स्मर्यते –

मन रे कृषिकाज जान ना ।

एमन मानवजमिन र इल पतित ,

आवाद करले फलत सोना ॥

उक्तञ्च भगवता रूपगोस्वामिना तस्य भक्तिरसामृतसिन्धौ –

“अनासक्तस्य विषयान् यथार्हमुपयुज्यतः ।

निर्बन्धः कृष्णसंवेद्य युक्तं वैराग्यमुच्यते ॥

प्रापञ्चिकतया बुद्ध्या हरिसंबन्धितवस्तुनः ।

मुमुक्षुभिः परित्यागो वैराग्यं फल्गु कथ्यते” ॥ (भक्तिरसामृतसिन्धु, २.२५५)

सुतरां अद्यापि समाजे अपरिग्रहस्य परिपालनेन वयं सुखिनः भवितुं शक्नुमः । अनेन धनलोलुपतायाः विनाशः साम्यवादस्य सामाजिकस्थितेश्च स्थापनं तथा समाजे धनि-निर्धन-उच्च-नीचभावनयोः उन्मूलनं भविष्यति इति ।

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मनुसंहिता : ‘ब्रह्मतत्त्व’ विषयकम् एकं संक्षिप्तं मतम् अमल कुमार कर¹

प्रबन्धसारः

स्मृतिशास्त्रेषु प्रथमा भवति मनुसंहिता, न केवलं प्राथमिकरूपेण, अपि तु धर्मशास्त्रेषु मनुसंहिता प्राचीनतमा महत्त्वपूर्णा च अस्ति। भगवता मनुना विरचितेऽस्मिन् ग्रन्थे द्वादश अध्यायाः सन्ति। प्रत्येकम् अध्यायस्य पृथक् पृथक् नामकरणमपि वर्तते। पुनः एषः ग्रन्थः न केवलं मानवधर्मशास्त्ररूपेण प्रसिद्धः, अपि तु अत्र विविधदर्शनानां तत्त्वस्य तथ्यस्य च विस्तृतं वर्णनं प्राप्यते। विषयस्य सम्पूर्णाध्ययनस्य अन्तिमे अवगम्यते यत् राष्ट्रधर्मः, रीतिः, नीतिः, विचारविश्लेषणम्, वर्णाश्रमः, सामाजिकता, दार्शनिकभावना, पर्यावरणविचारः चेति विषयकः अयं सम्पूर्णः ग्रन्थः वर्तते। समुद्रे इव अस्मिन् ग्रन्थे दर्शनशास्त्रस्य यत् महत्त्वपूर्णं तत्त्वं कारणब्रह्म तत् प्रधानतत्त्वं सुन्दरतया आलोचितम्। मनुः प्रथमं सृष्टिप्रसङ्गे अवोचत् यत् प्रथमावस्थायां जगत् गहननिद्रायाम् निमज्जितम् आसीत्। युगे युगे भगवान् जीवकल्याणार्थं सदैव लीलारूपेण आविर्भूतः अभवत्। अतः जगद्विस्तारार्थं भगवान् स्वयं विनाशकरूपेण आविर्भूतवान्। स इन्द्रियज्ञानातीतः, सूक्ष्मतमः, अव्यक्तः, सर्वभूतस्वरूपः अचिन्तनीयश्च।

शब्दसङ्केतः - जीवः, जगत्, माया, कारणब्रह्म, कार्यब्रह्म

मूलम्

उपनिषदि जीवब्रह्मविषये अद्वैतवादः प्रतिष्ठितः। ब्रह्मस्वरूपेण स अनवच्छिन्नः, सर्वव्यापी, कूटस्थः, अविचलः अनन्तश्च; स एव ब्रह्म, इन्द्रः, प्रजापतिः, सर्वदेवः, पञ्चसूक्ष्मभूतः, पञ्चस्थूलभूतः, स पशुपक्षयुद्धिदादिः, स प्रज्ञानस्वरूपः (ऐतरेय-उपनिषद् - तृतीयोऽध्यायः)। पुनः अन्यत्र यः एतेषु सूक्ष्मरूपेण सर्वदा विद्यमानः, यस्य सत्तायामेव इदं परिदृश्यमानं जगत् आत्मवत् स एव सत्यभूतः, स एव आत्मा (छान्दोग्यं षष्ठप्रपाठकः दशमखण्डः)। जीवब्रह्मणोः अभेदज्ञानेन अविद्यायाः अज्ञानस्य वा नाशो साधकः ब्रह्मलाभं करोति, एषा ब्रह्मप्राप्तिरेव मोक्षः।

ब्रह्मणः उत्पत्तिः

जीवं विना भगवतः सत्त्वं कुल! एतदर्थं प्रजायाः सृष्टिकामनया ध्यानयोगेन प्रथमं जलं सृष्ट्वा तस्मिन् बीजानि उपतवान्; ततः सहस्रकिरणसमदीप्तिमिति अण्डे स्वयं सर्वलोकपितामहः ब्रह्मा जातः। सः नारायणः, यतो हि सः ब्रह्मणः प्रथमाश्रयः, ‘ब्रह्मनारायणः’ इति अपरनाम्नापि प्रसिद्धः। अपि च स आदिकारणभूतः, अतिसूक्ष्मभूतः, नित्यः, भावाभावोभयस्वरूपभूतः, परमात्म

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ना प्रथमोत्पादितत्वेन अयं पुरुषः 'ब्रह्मा' इत्यपि निर्दिश्यते (मनुसंहिता- १/११)। अव्यक्तः, नित्यः, विद्यमानाविद्यमानोभयस्वरूपः, परस्मात्मना प्रथमोत्पादितत्वेनापि 'ब्रह्मा' इत्याख्यातः। ततः तस्मिन् अण्डे संवत्सरकालं यावत् उषित्वा भगवान् स्वयमेव ध्यानबलेन अण्डं द्विधा विभज्य उपरि स्वर्गलोकम् अधः च पृथिवीलोकम्; मध्ये आकाशम्, अष्टदिशः, समुद्राख्यं शाश्वतं जलस्थानं च निर्णीतवान्। अतः ब्रह्मैव पुरुषः विविधसृष्टीनां निमित्तकारणस्वरूपः।

महदादिजगतः आविर्भावस्य मूलकारणम्

स स्वयम् आत्मना सह स्थितं मनः उद्धृत्य अविद्यमानं विद्यमानं च अहमभिमानि सर्वप्रवर्तकम् अहङ्कारतत्त्वं प्रस्फुरितवान्। ततः महत्तत्त्वं सत्त्वं रजः तमश्चेति गुणत्रयं, क्रमेण शब्दादिज्ञानेन्द्रियविषयाणां ग्राहकं पञ्चकर्मैन्द्रियं सृष्टवान्। मूर्तिसम्पादकाः एते षट् अहङ्कारः पञ्चतन्मात्राणि च सूक्ष्मावयवान् च आश्रयन्ति इति पण्डिता वदन्ति (१/१७)। उक्ताकाशादिमहाभूतसमूहः स्वस्य कर्मशक्त्या सह पञ्चतन्मात्ररूपेण किञ्च सर्वभूतानाम् उत्पत्तिकारणात् अविनाशि मनः सूक्ष्मावयवेन सह आत्ममात्रे स्थितात् ब्रह्मणः उत्पन्नः अभवत्। अतः महत्तत्त्वं-अहङ्कारतत्त्वं-पञ्चतन्मात्राणाम् एतेषां सप्तानाम् अनन्तकार्यक्षमपुरुषतुल्यपदार्थानां सूक्ष्मपरिणामैः अव्ययात् अविनश्वरात् ब्रह्मणः इदं विनाशशीलं जगत् उत्पन्नम् अभवत्।

जीवानां सृष्टिकर्ता

ततः आगच्छति जीवानां प्रसङ्गः। अस्य अहङ्कारस्य पञ्चतन्मात्रस्य च सूक्ष्मतमावयवान् तेषां विकारेण सह योजयित्वा सर्वान् जीवान् सृष्टवान्। वेदवचनात् प्रलयात् पूर्वं कीदृशम् आसीत् तत् ज्ञात्वा तेषां पृथक् पृथक् नामानि जातीः कर्माणि च निर्दिष्टवान्। यज्ञाङ्गभूतानां देवानां साध्यनामकसूक्ष्मदेवानां जनसमूहं सनातनं यज्ञसमूहं च असृजन्। अग्निः वायुः सूर्यः इत्येतेभ्यः देवेभ्यः ब्रह्मा यज्ञं सम्पादयितुं क्रमशः ऋक्, यजुः, साम इति त्रीन् वेदान् दुग्धवान्। अस्याः प्रजासृष्टेः कृते कालविभागः, नक्षत्राणि, ग्रहाः, नद्यः, समुद्राः, पर्वताः, समभूमयः, उच्चनीचभूमयः, तपः, वाक्यं, रतिः, कामः भोगः वा, क्रोधः इत्यादयः सृष्टाः। कर्मविभागार्थं धर्मम् अधर्मं च विभज्य सर्वान् प्राणिनः धर्माधर्मयुग्मफलेन सह संबद्धवान्। तेन सर्वे यत्कार्यनिमित्तं नियुक्ताः, ते पुनः पुनः सृष्ट्वा तस्मिन् तस्मिन् कार्ये स्वयं प्रवृत्ताः अभवन्। प्रसङ्गतः उल्लेख्यं यत् जनसमुद्भवार्थं सः क्रमेण मुखबाहूरुपादेभ्यः ब्राह्मणक्षत्रियवैश्यशूद्रान् असृजत्, वर्णानुसारेण च पृथक् पृथक् कर्माणि व्यवस्थापितवान्। सदसत्स्वरूपमनसः असंख्यानि मन्वन्तराणि, सृष्टिप्रलयोऽपि असंख्यवारं भवति। एतत् सर्वं परमात्मनः केवलं क्रीडा एव, एतत् क्रीडाव्यजेन स कृतवान् इत्यपि वक्तुं शक्यते

“मन्वन्तराण्यसंख्यानि सर्गः संहार एव च।

क्रीडन्निवैतत् कुरुते परमेष्ठी पुनः पुनः ॥” (१/८०)

स्वयं मनोः सृष्टिकर्ता

स परमेश्वरः ब्रह्मा तस्य शरीरं द्विधा विभज्य अर्धं पुरुषः अर्धं नारी इत्येवम् असृजत्, ततः तयोः मैथुनधर्मेण 'विराट्' इत्याखं पुरुषं सृष्टवान्। स विराट्-पुरुषः एव पुनः तपसा मनुं सृष्टवान्। अतः सः जगतः निर्माता इति उच्यते। अपरपक्षे परमेश्वरः सृष्टेः प्रारम्भे धर्मशास्त्रं सज्जीकृत्य मनुम् उपदिष्टवान्। भगवान् मनुः प्राणिनां हिताय कठोरतपसा मरीचि-अलि-अङ्गिरा-पुलस्त्यादीन् दश प्रजापतीन् सृष्टवान्। ततः स्थावर-जङ्गमात्मकं वस्तु सृष्टवान्। अर्थात् कर्मफलानुयायिनः जरायुज-अण्डज-स्वेदज-उद्भिज्जवृक्षलतादीन् सृष्टवान्।

संहारकर्ता

स अचिन्त्यपराक्रमः परमेश्वरः एवं स्थावरजङ्गमात्मकं समग्रं जगत् मनुं च सृष्ट्वा कालेन कालं विनश्य पुनः प्रलयकाले स्वयमेव अन्तर्धानं करोति । सः यदा सृष्टिं स्थितिं च कर्तुम् इच्छति तदा अयं संसारः सक्रियः भवति; पुनः यदा सः शान्ततया निद्रां करोति तदा सर्वं जगत् निमीलितं भवति । यदा जीवात्मा अपि सूक्ष्मशरीरं धृत्वा स्थावरजङ्गमबीजानि आश्रयति तदा संसृष्टप्राणादिभिः सह संयुज्य स्थूलशरीरं गृह्णाति । एवं परमेश्वरः स्वस्य जाग्रत्स्वप्नावस्थाभ्याम् एतत् समग्रं स्थावरजङ्गमजगत् सृजति नाशयति च –

“एवं स जाग्रत्स्वप्नाभ्यामिदं सर्वं चराचरम् ।

सञ्जीवयति चाजस्रं प्रमापयति चाव्ययः ॥” (१/५७)

जीवस्य ब्रह्मत्वप्राप्तेः उपायाः

सर्ववैदिकहोमयागरूपक्रियाः नश्यन्ति, परन्तु अक्षरं ओङ्कारं वा अक्षयं प्रजापतिब्रह्म इति स्मरतु इत्युवाच भगवान् मनुः । तत् प्राप्तुम् ओङ्कारस्य जपः श्रेष्ठः । जीवक्षेत्रज्ञौ उभौ पृथिवीप्रभृतिपञ्चमहाभूतैः पर्यावृत्तौ उत्कृष्टापकृष्टसकलजीवेषु स्थितं परमात्मानम् आश्रित्य निवसतः । स परमेश्वरः स्थूलसूक्ष्मनानारूपैः विद्यमानेषु सर्वेषु द्रव्येषु व्याप्तः तिष्ठति, यतो हि स जगतः कारणम् -

“तावुभौ भूतसम्पृक्तौ महान् क्षेत्रज्ञ एव च ।

उच्चावचेषु भूतेषु स्थितं तं व्याप्य तिष्ठतः ॥” (१२/१४)

तस्य परमात्मनः शरीरात् असंख्यमूर्तयः अर्थात् जगतः कार्यकारणशक्तिस्वरूपाः सर्वे पदार्थाः निःसृताः भवन्ति, ताः मूर्तिः च उच्चनीचादिभेदेन नानाजीवैः नानाकर्मसु सचेष्टाः भवन्ति-

“असंख्या मूर्तयस्तस्य निष्पतन्ति शरीरतः ।

उच्चावचानि भूतानि सततं चेष्टयन्ति याः ॥” (१२/१५)

यदा तेषु सर्वेषु शरीरेषु दुष्कृतिकारी जीवः दुःखमनुभवति तदा स देहारम्भकमहाभूतानां सूक्ष्मभागेषु पृथक् पृथक् लीनो भवति । मनुमते यदि कोऽपि द्विजः वर्षत्रयम् ओङ्कारं व्याहृतियुक्तं साविलीमन्त्रं गायत्रीमन्त्रं वा पठति, सः वायुवत् स्वतन्त्रतया यत्र तत्र गन्तुं शक्नोति अर्थात् ब्रह्मस्वरूपो भूत्वा ब्रह्मत्वं प्राप्तुं शक्नोति-

“योऽधीतेऽहन्यहन्येतांस्त्रीणि वर्षाण्यतन्द्रितः ।

स ब्रह्म परमभ्येति वायुभूतः खमूर्तिमान् ॥” (२/८२)

इदम् एकाक्षरं अर्थात् ओङ्कारो भवति परब्रह्म, प्राणायामसमूहः श्रेष्ठतपस्या, साविली मन्त्रापेक्षया उत्कृष्टं किमपि नास्ति ।

विविधस्वरूपाः

इदं ब्रह्म यमस्वरूपं, तेन पापिनः दण्ड्यन्ते । तेन यमेन विहितां यातनां शरीरं भुङ्क्ते । एतेषु पाञ्चभूतिकेषु शरीरेषु यातनानां भोगे सति शरीराणि पुनः पञ्चसु भूतेषु लयप्राप्ताः भवन्ति । स जीवः नरकपीडनयोग्ये तस्मिन् शरीरे पापकर्मणाम् अशुभं परिणामं भुङ्क्ते अर्थात् निषिद्धशब्दरूपरसगन्धादिविषयेषु आसक्तितः उत्पन्नाः सर्वे दोषाः, तस्मात् कारणात् नरके बहु दुःखं भुङ्क्ते, भोगावसाने च निष्पापी भूत्वा तयोः महातेजोमययोः स्वरूपम् आश्रयति ।

अन्तिमे स उक्तवान्- य समग्रजगतः नियन्ता, यः अणूपेक्षयापि अणुः अर्थात् परमसूक्ष्मभूतः, यः हिरण्यवर्णः, स्वप्रवत् केवलं बुद्ध्या एव यः उपलभ्यते, तस्य परमपुरुषस्य ध्यानं करोतु । तं

परमपुरुषं केचित् अग्निः इति, केचित् इन्द्रः, केचित् प्राणः, केचित् सनातनब्रह्म इति मन्यन्ते-

“एतमेके वदन्यग्निं मनुमग्ने प्रजापतिम् ।

इन्द्रमेके परे प्राणमपरे ब्रह्मशाश्वतम् ॥” (१२/१२३)

अयं परमपुरुषः पृथिवीप्रभृतिपञ्चमहाभूतरूपेण व्याप्य तिष्ठति, जन्ममृत्युक्षयद्वारा चक्रवत् इदं संसारं परिभ्रामयति । १२/१२४।

एवं यः सर्वभूतेषु व्याप्तं परमात्मानं स्वस्मात् अभिन्नं पश्यति, स सर्वात्मभावं प्राप्य सनातनं अर्थात् परमपदं ब्रह्मभावं प्राप्नोति -

“एवं यः सर्वभूतेषु पश्यत्यात्मानमात्मना ।

स सर्वसमतामेत्य ब्रह्माभ्येति परं पदम् ॥” (१२/१२५)

दर्शनस्य चिराकाङ्क्षितविषयः भवति मोक्षः । पर्यालोचनान्ते वक्तुं शक्यते यत् शास्त्राध्ययनेन मोक्षलाभः सम्भवः इत्येतत् भगवान् मनुः अवदत् । ब्रह्मणः जिज्ञासा चेत् ब्रह्मस्वरूपं ज्ञातव्यं, तत् प्राप्तुम् इच्छति चेत् जीवजगन्मायाप्रभृतिविषयाः ज्ञातव्याः, कारणं एतेषां सर्वेषां मूलकारणं ब्रह्म । केवलं कथनमात्रेण मोक्षः न सिद्ध्यति । कैवल्यलाभाय अज्ञानस्य नाशार्थं दीर्घज्ञानस्य कर्मणः एकाग्रता च आवश्यकी । तदैव अयं शास्त्राध्ययनप्रसङ्गः सार्थकः भवति ।

ग्रन्थसूची

बन्दोपाध्यायः, मानबेन्दुः, मनुसंहिता, सदेश, कोलकाता - २००४।

जाना, सुनिलकुमारः, मनुसंहिता (प्रथमाध्यायः), संस्कृत पुस्तक भाण्डार, कलकाता - २००८।

पहाडी, अन्नदाशङ्करः, मनुसंहिता (द्वितीयाध्यायः), संस्कृतबुकडिपो, कलकाता - २००५।

बन्दोपाध्यायः, अशोककुमारः, मनुसंहिता (सप्तमाध्यायः), सदेशः, कलकाता - २००९।

दासः, गुरुचरणः, मनुसंहिता(द्वितीयाध्यायः), संस्कृत पुस्तक भाण्डार, कलकाता - १४११ बङ्गाब्दः ।

शास्त्री, हरगोबिन्दः, मनुस्मृतिः(हिन्दिः), चौखम्बा संस्कृत संस्थान, वाराणसी - १९९७।

सुरेन्द्रकुमारः, मनुस्मृतिः(हिन्दिः), आर्षसाहित्य प्रचारट्रस्ट, दिल्ली - १९९९।



<https://doi.org/10.5281/zenodo.14689718>

श्रीकाशीमठाधीशानां श्रीमत्सुधीन्द्रतीर्थानां स्तोत्रेषु छन्दांसि तथा सौन्दर्यम् दिव्यश्री जगदीश पै बि.¹, & भास्कर वि भट्टः²

सारः

प्रस्तुतलेखने श्रीकाशीमठसंस्थानस्य माध्वसिद्धान्तप्रतिष्ठापनाचार्यः श्रीमत्यादवेन्द्र तीर्थतः विंशतितम यतिवर्याः श्रीसुधीन्द्र तीर्थैः विरचितानि स्तोत्राणि स्वीकृत्य यथामति सविमर्शावलोकनप्रयत्नः विहितः। श्रीपादैः श्रीवेदव्यास-गङ्गा-वामन-भार्गव-नृसिंह-सरस्वती-विश्वनाथ-वेङ्कटेश-महालक्ष्मी-राम-अश्वत्थनारायण-काशिका-गुरुपरम्परा-संस्कृतविद्यालय इत्यादिविषयेषु स्तोत्राणि विरचितानि सन्ति। अस्मिन् लेखने मया अत्र एतेषु स्तोत्रेषु छन्दसां सूक्ष्मता तथा सौन्दर्यता तथा कविकल्पना इत्यादिषु विचारेषु सविमर्शात्मकमवलोकनं कृतमस्ति।
कूटसंख्या - श्रीसुधीन्द्रतीर्थाः, छन्दः, काव्यस्तोत्र, गौडसारस्वतब्राह्मणाः, गुरुपरम्परा, अनुष्टुप, श्रीकाशीमठसंस्थानम्, बादरायण, मङ्गलाशासनम्।

प्रस्तावना

छन्दो वेदस्य पञ्चमाङ्गमस्ति। वेदाः तु छन्दोबद्धाः, अत एव तेषामुच्चारणनिमित्ताय छन्दोज्ञानं नितरामपेक्षितम्। विना छन्दोज्ञानं यो वेदाध्ययनयजनयाजनादिकार्याणि करोति, तस्य तानि सर्वाणि कार्याणि न भवन्ति फलदायकानीति स्पष्टतया कात्यायनेन एवमुक्तम् - 'यो ह वा अविदितार्षेयच्छन्दो दैवतब्राह्मणेन मन्त्रेण याजयति वा अध्यापयति वा स्थाणुं वर्च्छति, गते वा पात्यते, प्रमीयते वा, पापीयान् भवति।'।

छन्दो शब्दस्य व्युत्पत्तिः

'छन्दः' इत्येतस्य पदस्य व्युत्पत्तिरियम् - छन्दयति (पूणाति) इति छन्दो वा छन्दयति (आह्लादयति) वा छन्द्यतेऽनेनेति छन्दः। अतः "छन्दांसि च्छादनात्" इत्येतत् यास्कस्य कथनात् वेदार्थवाचकं छन्दः शब्दः छद् इति धातोः निष्पन्नः इति स्पष्टम्।

छन्दसि विभागाः

वैदिकलौकिकभेदेन द्विविधस्य छन्दसो द्वितीये गणमात्राक्षरभेदेन पुनस्त्रैविध्यम् - गणच्छन्दः, मात्राच्छन्दः तथा अक्षरच्छन्दः इति। त्रिष्वपि पुनस्त्रेधा समार्धसमविषमभेदेन विभागः।

वैदिकछन्दसामक्षरनियमो भवति। अत्राह कात्यायनः 'यदक्षरपरिमाणं तच्छन्दः इति। पादनियमश्चात्र एकपादादष्टपादान्तश्छन्दसां प्रवर्तते। लौकिकछन्दसां तु लघुगुरुगणनियमः चतुः

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पादनियमश्च वैदिकाद्वैलक्षण्यं भजते ।

लौकिकच्छन्दसां विकासश्चैभिर्वैदिकच्छन्दोभिरभवत् । कविभिः श्रुतिमाधुर्यं सङ्गीतस्यारोहावरो ह्रक्रमञ्च मनसि निधाय गौरवं लाघवञ्चाक्षराणां विलोक्य छन्दांसि समुदभाव्यन्त । लौकिकच्छान्दसा मुद्गावकेषु आनुष्टुभच्छन्दो निर्मातृकविवाल्मीकेरादिमत्वमङ्गीक्रियते । लौकिकच्छन्दसां विकासः एभ्य एव वैदिकच्छन्दोभ्यः जातः । संस्कृतकवयः श्रुतिमाधुर्यं तथा सङ्गीतमय-आरोहावरोहञ्च ध्यात्वा एतेषु छन्दस्सु अक्षराणां गौरवं लाघवञ्च नियमेन आबद्धं कृतवन्तः । अन्येषां लौकिकाविष्कर्तॄणां नामानि विलुप्तानि जातानि । किञ्च अनुष्टुप्छन्दसः आविष्कर्तुः महर्षेर्वाल्मीकेः नाम प्रसिद्धमस्ति । वैदिकतिष्ठुछन्दसः एव एकादशाक्षराणां छन्दसां, विशेषतः इन्द्रवज्रोपेन्द्रवज्रयोः उदयो बभूव । जगतीछन्दसो द्वादशाक्षरछन्दसां वंशस्थादीनां, सामगानां च प्रियः शकरीतो वसन्ततिलकायाः उत्पत्तिरभवत् । अनेनैव प्रकारेण अन्येषां लौकिकच्छन्दसाम् उदयो ज्ञातव्यः ।

छन्दोबद्धानि पद्यानि

लौकिककाव्येषु छन्दसः पादबद्धतायाश्च सम्बन्धः एतावद्वनिष्ठमस्ति यत्, पद्येष्वेव छन्दसो योजना मन्यते, तथा गद्यन्तु छन्दोविहीनरचनारूपेण सर्वत्र स्वीकृतः भवति । वैदिकछन्दसो विषये धारणा इयम् अमान्यास्ति । प्राचीनार्यपरम्परानुसारेण गद्यमपि छन्दोबद्धरचना एव मन्यते । दुर्गाचार्येण निरुक्तस्य स्ववृत्त्यां कस्यापि ब्राह्मणस्य वाक्यं समुद्धृतं, यस्य आशयोऽस्ति छन्दो विना वाणी समुच्चरिता न भवति - 'नाच्छन्दसि वागुच्चरति' इति । भरतमुनिरपि छन्दोविहीनशब्दं नैव स्वीकरोतीति 'छन्दोहीनो न शब्दोऽस्ति, न छन्दः शब्दवर्जितम् ॥' इति श्लोकात् स्पष्टम् ।

वेदस्य न कोऽपि एवंविधो मन्त्रोऽस्ति, यः छन्दसो माध्यमेन न निर्मितोऽस्ति । फलतो यजुर्वेदस्य मन्त्रोऽपि यो हि निश्चयेन गद्यात्मकोऽस्ति, छन्दोविरहितो नास्ति । तेन हि प्राचीनाचार्याः प्रथमाक्षरादारभ्य १०४ अक्षरपर्यन्तं छन्दसां विधानं स्वस्वग्रन्थेषु कृतवन्तः । ऋग्वेदस्य सामवेदस्य च सर्वे मन्त्राः छन्दोबद्धाः सन्ति हृदयस्थकोमलभावानाम् अभिव्यक्त्याः नैसर्गिकमाध्यमं छन्द एवास्ति ।

प्रक्रिया

१९२६ तमे वर्षे एर्नाकुलम्-नगरे जन्म प्राप्य श्रीसदाशिव शेणै नाम बालकः १९४४ तमे वर्षे मुल्की नगरस्य शाम्भवीतटे श्रीसुकृतीन्द्रतीर्थेभ्यः सन्यासदीक्षां प्राप्य श्रीसुधीन्द्रतीर्थाः इति नाम प्राप्तवान् तथा च कोचिन् नगरे १९४९ तमे वर्षे स्वगुरोः समाधेः पश्चात् मठाधिपतिः अभवत् । स्वगुरोः इच्छानुसारं ते वेद-वेदाङ्गादीनाम् अध्ययनं तथा सुधाग्रन्थमपि पठित्वा धर्मगुरुत्वेन आध्यात्मिककार्याणां मार्गदर्शनं कुर्वन्तः समग्रे भारते विभिन्ननगरकेन्द्रेषु परिभ्रमन्तः अनेकेषां मन्दिराणां पुनर्निर्माणं चक्रुः । हरिद्वारस्य व्यासाश्रमं तथा कल्याणं (यत्र वेदव्यासस्य जन्म अभवत् तत्र) बालवेदव्यासमन्दिरनिर्माणं अकुर्वन् । अस्मिन् कालखण्डे सामाजिकेषु, आर्थिकेषु, राजनैतिकेषु, शैक्षणिकेषु च समुदायस्य अभिवृद्ध्यर्थं कारणीभूता अभवन् । स्तोत्राणि अथवा काव्यात्मिका स्तुतिः स्वामिपादैः ६५ वर्षाणाम् अधिककालस्य कालखण्डे रचिताः आसन् । तथा संस्कृतकाव्यरूपे संस्कृतप्रेमं, गुरुपरम्परां प्रति प्रीतिः च दृश्यन्ते ।

विंशतितमशतकस्य संस्कृतकविः

श्रीसुधीन्द्रतीर्थाः विंशतितमशतकस्य श्रेष्ठसंस्कृतकविषु अन्यतमाः । श्रीपादैः विरचितेषु स्तोत्रेषु गुरुभक्तेः पराकाष्ठा विद्यते । तेषाम् असाधारणबुद्धिः, विशेषतः विज्ञान - कला- सङ्गीतादि विषये सर्जनात्मक प्रतिभा दूरीदृश्यते । भक्तिप्रधानानि लिखित्यधिक स्तोत्राणि उपलभ्यन्ते । तेषां नामानि इत्थं वर्तन्ते - श्रीबादरायणसुप्रभातम्, श्रीबादरायणस्तुतिः, श्रीबादरायणप्रपत्तिः, श्रीबादरायणमङ्गलाशासनम्, श्रीव्यासब्रह्मस्तोत्रम्, श्रीनृसिंहाष्टकम्, श्रीवेदव्याससहस्रनामस्तोत्रम्, श्रीवेदव्यासअष्टोत्तरशतनामावलिः, प्रार्थनास्तोत्रम् (श्रीवेदव्या) , श्रीवामनस्तवनम्, श्रीभार्गवस्तवनम्

म्, श्रीदिव्यशिशुव्यासस्तोत्रम्, श्रीबालव्यासस्तोत्रम्, श्रीकालाप्रियेशस्तोत्रम्, श्रीडोलाविहारस्तोत्रम्, श्रीव्यासरघुपतिनृसिंहवन्दनम्, श्रीगङ्गाप्रार्थना, श्रीसरस्वतीप्रार्थना, श्रीश्रीनिवासस्तुतिः, श्रीमहालक्ष्मीस्तवनम्, श्रीविश्वनाथस्तोत्रम्, श्रीगङ्गास्तोत्रम्, श्रीगोश्रीपुरीशवेङ्कटेशभुजङ्गप्रयातम्, श्रीअश्वत्थनारायणस्तोत्रम्, श्रीकाशिकास्तुतिः, श्रीगङ्गाष्टोत्तरशतनामावलिः, श्रीगुरुपरम्परास्तवनम्, प्रथमयतिवरेण्य श्रीयादवेन्द्रतीर्थस्तुतिः, श्रीमत्माधवेन्द्रतीर्थस्तुतिः, श्रीमत्सुकृतीन्द्रतीर्थस्तुतिः, श्रीसुकृतीन्द्रतीर्थस्तोत्रम्, अथ प्रार्थना, द्वादश सूत्राणि, सद्गुरुसंस्कृतविद्यालयप्रशस्तिः । अस्मिन् स्तोत्रसमूहे आहत्य सामान्यतः पञ्चशतं श्लोकाः वर्तन्ते । तेषु त्रिशतं श्लोकाः बादरायणसम्बद्धाः श्लोकाः ।

श्रीपादानां स्तोत्रेषु प्रकाराः इत्थं वर्तन्ते-

सुप्रभातम् - भगवन्तं योगनिद्राद्जागृत्य प्रभातप्रार्थना । सदा जागरूकं भगवते सुप्रभातं किमर्थमावश्यकम् ? सुप्रभातं प्रातः काले भगवन्तं प्रति सुन्दरी प्रार्थना अस्ति । भगवतः अस्याः प्रार्थनायाः श्रोतृन् जपकाञ्च समग्रतया स्पन्दयित्वा दिवसं यावत् दिव्यवातावरणं निर्माति ।

स्तोत्रम् - रक्षणार्थं वा याचनार्थं भगवतः प्रार्थना ।

प्रपत्तिः - भगवतः चरणकमलेषु आत्मसमर्पणस्य प्रार्थना ।

मङ्गलाशासनम् - तस्य महिमा, तस्य आशीर्वादस्य आकाङ्क्षा ।

स्तुतिः - अन्तःकरणेन मौनप्रार्थना । एषा तु आत्मनि भगवतः अनुभवाय ।

श्रीपादैः विरचितेषु स्तोत्रेषु छन्दोविचाराः

श्रीपादैः विरचितस्तोत्रेषु छन्दोविचाराः इत्थं वर्तन्ते- स्रग्धरायां १, शार्दूलविक्रीडितं १, शक्करी छन्दः वसन्ततिलका वृत्ते १७, जगति स्रग्विनी १, अत्यष्टि मन्दाक्रान्त वृत्ते १, तूणक १७, मालिनी ३, भुजङ्गप्रयातवृत्ते ३०, इन्द्रवंशा १, रथोद्धता वृत्ते ११, तोटकवृत्ते ३, इन्द्रवज्रायां ११, उपेन्द्रवज्रावृत्ते ४, उपजातिवृत्ते २३ परिशिष्टाः श्लोकाः अनुष्टुप् वृत्ते वर्तन्ते ।

विषयविमर्शः

छन्दसामवलोकनम्

श्रीपादैः १५ छन्दस्सु स्तोत्राणि विरचितानि । तेषां विवरणमत्र दत्तमस्ति -

१. स्रग्धरा

प्रतिपादम् एकविंशत्यक्षराणि भवन्ति । **लक्षणम्** - “म्रभैर्यानां त्रयेण लिमुनियतियुता स्रग्धरा कीर्तितेयम् ।” स्रग्धरा - म र भ न य य य - ७+७+७=२१ । म-र-भ-न-य-य-य । “SSS S IS S ॥ ॥ IS S IS S” । प्रतिसप्तमाक्षरानन्तरं यतिः । म-र-भ-नैः यानां त्रयेण (य-य-य) त्रि(३)-मुनि(७)-यतियुता स्रग्धरा कीर्तिता इयम् । स्रग्धरायां श्रीपादैः एकः श्लोकः रचितः अस्ति । “स्रग्धरति इति स्रग्धरा” वीररसस्य वर्णने स्रग्धरा छन्दः सामान्यतया उपयुज्यते । “सवेगपवनादीनां वर्णने स्रग्धरा मता” इति क्षेमेन्द्रः उक्तवान् । विष्णुसहस्रनामस्तोत्रस्य ध्यानश्लोकः, वायुस्तुतिः... इत्यादयः स्रग्धरायां वर्तन्ते । श्रीपादानां “श्रीदिव्यशिशुव्यासस्तोत्रस्य” प्रथमः श्लोकः स्रग्धरायां वर्तते । कल्प्यां श्री वेदव्यासविग्रहप्रतिष्ठापनसमये श्रीपादैः इदं स्तोत्रं विरचितमस्ति - “कलिमलनिवहं नाशयित्वा”, “भयघ्नं प्रदिशतु” इत्यादि शब्दैः वीररसः वर्णितः ।

उदा. - उत्सङ्गे सर्वसन्मङ्गलानि ॥ श्रीदिव्यशिशुव्यासस्तोत्रम् १ ॥

२. शार्दूलविक्रीडितम्

प्रतिपादम् एकोनविंशतिः अक्षराणि भवन्ति । **लक्षणम्** - “सूर्याश्चैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम्” / “सूर्याः अवैः मसजस्तताः सगुरवः शार्दूलविक्रीडितम्” । प्रतिपादे १९

अक्षराणि । म-स-ज-स-त-त-गुरुः । द्वादशाक्षरानन्तरं यतिः । “SSS ॥S ॥S । ॥S SS । SS । S”सूर्य(१२)+अश्वैः(७) यदि म,स,ज, स,त,त,ग शार्दूलविक्रीडितम् । शार्दूलविक्रीडितवृत्ते श्रीमत् मध्वाचार्यैः “नखस्तुतिः” लिखितास्ति । वायुस्तुतेः पूर्वं तथा अन्ते नखस्तुतिः गीयते । श्रीपादानां “श्रीगङ्गास्तोत्रस्य” प्रथमः श्लोकः शार्दूलविक्रीडितवृत्ते वर्तते । उदा. - या गङ्गा..... वन्दे सदा मङ्गलाम् ॥श्रीगङ्गास्तोत्रम् - १॥

३. वसन्ततिलका

प्रतिपादं चतुर्दशाक्षराणि भवन्ति । लक्षणम् - “उक्ता वसन्ततिलका तभजा जगौ गः” । प्रत्येकम् अपि पादे यदि क्रमेण एकः तगणः एकः भगणः द्वौ जगणौ गुरुद्वयञ्च भवति तर्हि वसन्ततिलकावृत्तम् इति कथ्यते । भोजराजस्य चम्पूरामायणे तथा कालिदासस्य रघुवंशग्रन्थे “सुप्रभातं” स्तोत्रे वसन्ततिलकावृत्तप्रयोगः कृतोऽस्ति । श्रीपादाः अपि केषु स्तोत्रेषु काञ्चन श्लोकान् वसन्ततिलकावृत्ते विरचितवन्तः । तेषां नामानि तथा श्लोकानां संख्या अत्र दत्तास्ति - श्रीपादानां “श्रीबादरायणसुप्रभातम्” (१२) , श्रीबादरायणस्तुतिः(१) , श्रीनृसिंहाष्टकम्(१), श्रीवामनस्तवनम्(१), श्रीबालव्यास स्तोत्रम्(१), श्रीगुरुपरम्परास्तवनम्(१) च वसन्ततिलकावृत्ते वर्तन्ते । उदा. - श्रीवेङ्कटेश शरणागततापनाश.....तव सुप्रभातम् ॥ श्रीबादरायणसुप्रभातम् - १४॥

४. स्रग्विणी

प्रतिपादं द्वादशाक्षराणि भवन्ति । लक्षणम् - “रैश्वर्यं भिर्युता स्रग्विणी संमता ।” केदारभट्टकृत- वृत्तरत्नाकरः ३. ५६॥ र र र र- “S ॥S ॥S ॥S ॥S ॥S” - यतिः पादान्ते । श्रीपादानां “श्रीबादरायणसुप्रभातम्” इति स्तोत्रस्य फलश्रुतिश्लोकः स्रग्विणीवृत्ते वर्तते । उदा. - सुप्रभातस्तवंप्रसादस्य सत्पात्रताम् ॥

५. मन्दाक्रान्ता / मन्दाक्रान्तावृत्तम्

प्रतिपादं सप्तदशाक्षराणि भवन्ति । लक्षणम् - “मन्दाक्रान्ता जलधिषडंगैर्भौ नतौ तादुरु चेत्” / “मन्दाक्रान्ता जलधिषडंगैर्भौ नतौ तो गुरु चेत्” । “SSS S ॥ ॥ SS । SS । SS” । प्रारम्भे च अन्ते मन्दा, मध्ये आक्रमणम् । शोकाय बहुशः उचिता । म-भ-न-त-त-ग-ग । मन्दाक्रान्ता जलधि-षड्-अंगैः म्-भौ न-तौ तात् गुरु चेत् । जलधिः = चतुस्सागरः = ४ । षड् = ६ । अगाः = सप्तकुलपर्वताः = ७ । कालिदासस्य “मेघदूते” सौन्दर्यं , गौरवम्.... इत्यादीनां प्रस्तावना समये मन्दाक्रान्तवृत्तः दृश्यते । श्रीपादैः “वेदव्याससहस्रनामस्तोत्रस्य” ध्यानश्लोकः मन्दाक्रान्तवृत्ते विरचितोऽस्ति । उदा. - वन्दे देवंज्ञानिगम्यम् ॥

६. तूणकम्

प्रतिपादं पञ्चदशाक्षराणि भवन्ति । लक्षणम् - तूणकं समानिकापदद्वयं विनान्तिमम् । श्रीपादानां श्रीनृसिंहाष्टकम्(८) तथा “वामनस्तवनम्(९)” स्तोत्रयोः श्लोकाः तूणके वर्तन्ते । उदा-श्रीपतिंहरिम् । श्री ॥ नृसिंहाष्टकम्-१॥

७. मालिनी / मालिनीवृत्तम्

प्रतिपादं पञ्चदशाक्षराणि भवन्ति । लक्षणम् - ‘ननमयययुतेयं मालिनी भोगिलोकैः’ । “ ॥ ॥ SSS ISS ISS” । न-न-म-य-य-युता इयम् मालिनी भोगि(८)+लोकैः(७)श्रीपादानां “गङ्गास्तोत्रस्य” एकः श्लोकः तथा “गुरुपरम्परास्तवनम्” इति स्तोत्रस्य द्वौ श्लोकौ मालिनीवृत्ते वर्तते । उदा - सुरगुरुसमबुद्धीन्सन्नमामि ॥श्रीगुरुपरम्परास्तवनम् १८॥

८. भुजङ्गप्रयातम्

प्रतिपादं द्वादशाक्षराणि भवन्ति । लक्षणम् - “भुजङ्गप्रयातं चतुर्भिर्यकारैः” । य-य-य-य ।

“ISS ISSISS ISS” । श्रीपादानां “भार्गवस्तवनम्(११),” श्रीविश्वनाथस्तोत्रम्(१), “श्रीगोश्री पुरीशवेङ्कटेशभुजङ्गप्रयातम्(१०)” स्तोत्राणां श्लोकाः भुजङ्गप्रयाते वर्तन्ते । उदा. - भृगूणां भक्तवात्सल्यपूर्णम् ॥ भार्गव स्तवनम् - १॥

९. इन्द्रवंश

प्रतिपादं द्वादशाक्षराणि भवन्ति । लक्षणम् - लक्षणम् - स्यादिन्द्रवंशा जतगैरसंयुतैः । श्रीपादानाम् “श्रीगुरुपरम्परास्तवनम्” इति स्तोत्रस्य एकः श्लोकः इन्द्रवंशावृत्ते वर्तते । उदा. - यत्प्रेक्षणं सुकृतीन्द्रसद्गुरुन् ॥ श्रीगुरुपरम्परास्तवनम्-२३॥

१०. रथोद्धता

प्रतिपादम् एकादशाक्षराणि भवन्ति । लक्षणम् - ‘रान्नराविह रथोद्धता लगौ’ । र न र ल ग - ३+८/४+७ = ११ - “SIS ॥ SIS ॥S” । र-न-र-ल-ग । रात् नरौ इह रथोद्धता लगौ । यतिः पादान्ते । श्रीपादानां “श्रीबादरायणस्तुतिः(१)” तथा “श्रीगुरुपरम्परास्तवनम्(२)” स्तोत्रयोः श्लोकाः रथोद्धतावृत्ते विरचिताः । उदा. - यत्पदाम्बुजभवा सुरापगा.....मुनिपराशरात्मजम् ॥ श्रीबादरायणस्तुतिः - २॥

११. तोटकम्

प्रतिपादं द्वादशाक्षराणि भवन्ति । लक्षणम् - “वद तोटकमब्धिसकारयुतम्” । “इह तोटकमम्बुधिसैः प्रथितम्” । स-स-स-स । “॥S ॥S ॥S ॥S” । अम्बुधिसैः चतुस्सागरः = ४, ४ सगणः । श्रीपादानां “श्रीसुकृतीन्द्रस्तोत्रम्(१)” तथा “श्रीगुरुपरम्परास्तवनम्(२)” इति स्तोत्रयोः श्लोकाः तोटकवृत्ते विरचिताः । उदा. - श्रीरघुचन्द्रप्रणमामि ॥ श्रीगुरुपरम्परास्तवनम्-२१॥

१२. इन्द्रवज्रा

प्रतिपादम् एकादशाक्षराणि भवन्ति । लक्षणम् - “स्यादिन्द्रवज्रा यदि तौ जगौ गः” । त-त-ज-गुरु-गुरु । “SS| SS| |S| |” । श्रीपादानां “श्रीबालव्यासस्तोत्रम्” अस्य अष्टाश्लोकाः, “श्रीबादरायणप्रपत्तिः” इति स्तोत्रस्य सप्तदशश्लोकाः, “श्रीगुरुपरम्परास्तवनम्” इत्यस्य त्रयः श्लोकाः तथा “श्री वेदव्यास अष्टोत्तरशतनामावलेः” ध्यानश्लोकः च इन्द्रवज्रावृत्ते वर्तन्ते । उदा. - यत्पादशरणं प्रपद्ये ॥ श्रीबादरायणप्रपत्तिः-२॥

१३. उपेन्द्रवज्रा

प्रतिपादम् एकादशाक्षराणि भवन्ति । लक्षणम् - “उपेन्द्रवज्रा जतजास्ततो गौ” । ज-त-ज-गुरु-गुरु । ज-त-जाः ततः गौ । “|S| SS| |S| |” । श्रीपादानाम् “अश्वत्थनारायणस्तोत्रम्” इत्यस्य द्वौ श्लोकौ, “गङ्गाप्रार्थना” स्तोत्रस्य एकः श्लोकः तथा “श्रीगुरुपरम्परास्तवनम्” इत्यस्य एकः श्लोकः च उपेन्द्रवज्रावृत्ते वर्तन्ते । उदा. - अनन्तशक्तेमुनिजह्नुकन्ये ॥ गङ्गा प्रार्थना-१०॥

१४. उपजाति

प्रतिपादम् एकादशाक्षराणि भवन्ति । लक्षणम् - अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः । इत्थं किलान्यास्वपि मिश्रितासु वदन्ति जातिष्विदमेव नाम ॥ इदानीमेव उक्ते ये द्वे लक्षणे वर्तते ताभ्यां लक्षणाभ्यां युक्तौ यदीयौ पादौ भवतः तदा उपजातिर्ज्ञेया । तथैव अन्यासु मिश्रितास्वपि इदमेव नाम, अर्थात् उपजातिः भवति ।

केदारभट्टकृतवृत्तरत्नाकरस्य भाष्यकारः भट्टनारायणः, सामान्यतया इन्द्रोपेन्द्रवज्रयोः संयोजनमस्ति, अतः इन्द्रवज्रा तथा उपेन्द्रवज्रयोः मिश्रणेन नानाविधोपजातिः भवितुमर्हतीति उक्तवान् । एवम् उपजातिवृत्ते चतुर्दशप्रकाराः वर्तन्ते । तेषां नामानि इत्थं वर्तन्ते -

कीर्तिः - उपेन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा ।

माला - उपेन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा ।

हंसी - उपेन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा ।
 जाया - उपेन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा ।
 आर्द्रा - उपेन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा ।
 प्रेमा - उपेन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा ।
 ऋद्धिः - उपेन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा ।
 वाणी - इन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा ।
 शाला - इन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा ।
 माया - इन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा ।
 बाला - इन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा ।
 भद्रा - इन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा ।
 रामा - इन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा ।
 बुद्धिः - इन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा ।

लिष्टुच्छन्दः विहाय कस्मिंश्चित् अन्यसमानछन्दावपि उपजातिः सम्भवति, उदा- इन्द्रवंशेन सह वंशस्थ(१२ अक्षराणि), स्वागतेन सह रथोद्धता(१२ अक्षराणि) इत्यादीनि । तदतिरिक्तं मिश्रप्रकारोपजातिः अपि उपलभ्यते -उदा.-वंशस्थ(१२ अक्षराणि),इन्द्रवज्रा(११ अक्षराणि), उपेन्द्रवज्रा(११ अक्षराणि), इत्यादीनि ।

श्रीपादैरल इन्द्रवज्रा तथा उपेन्द्रवज्रयोः मिश्रणेन नानाविधोपजात्यां तथा मिश्रप्रकारोपजात्यां च स्तोत्राणि विरचितानि -

माला (उपजातिः) - स्वयम्भुवोप्युद्धवहेतुशरणं प्रपद्ये ॥ श्रीबादरायणप्रपत्तिः-८॥
 हंसी (उपजातिः) - विधीशमुख्यैःवरदेन्द्रतीर्थान् ॥ श्रीगुरुपरम्परास्तवनम् - २२॥
 कीर्तिः(उपजातिः) - वसिष्ठवंशोद्धवनमो नमस्ते ॥ श्रीबालव्यासस्तोत्रम् - २॥
 बुद्धिः(उपजातिः) - नित्यस्वरूपायसमर्चिताय ॥ श्रीअश्वत्थनारायणस्तोत्रम् - २॥
 जाया (उपजातिः) - अनन्तकल्याणगुणैकधाम्नःनमस्ते ॥ श्रीअश्वत्थनारायण स्तोत्रम् - ३॥
 रामा (उपजातिः) - यन्मूलभागेतरुवंशनाथम् ॥ श्रीअश्वत्थनारायणस्तोत्रम् - ६॥
 आर्द्रा (उपजातिः) - स्वधर्मनिष्ठाःशुभमंगलाय ॥ श्रीकाशिकास्तुतिः - १४॥
 वाणी (उपजातिः) - राजेन्द्रतीर्थान् ...मानितसंयमीन्द्रान् ॥ श्रीगुरुपरम्परास्तवनम् - १५॥
 शाला(उपजातिः) - सूरीन्द्रतीर्थान्... श्रीव्यासरामार्चनबद्धदीक्षान् - श्रीगुरुपरम्परास्तवनम्- १७॥
 भद्रा (उपजातिः) - शीलेनसुमतीन्द्रतीर्थान् ॥ श्रीगुरुपरम्परास्तवनम् - १९॥
 माया(उपजातिः) - श्रीयादवेन्द्राःसंनतकन्धराश्च ॥ प्रथमयतिवरेण्यश्रीमद्यादवेन्द्रतीर्थस्तुतिः ॥

अन्यसमानछन्दसि उपजातिः

अल प्रतिपादं द्वादशाक्षराणि भवन्ति - *वंशस्थ वंशस्थ वंशस्थ इन्द्रवंशा ।

उदा. - गुरुप्रसादाल्लभतेऽल ...गुरुस्तवम् ॥ श्रीगुरुपरम्परास्तवनम् - २४॥

मिश्रप्रकारोपजातिप्रकाराः

१. इन्द्रवज्रा उपेन्द्रवज्रा *वंशस्थ इन्द्रवज्रा । उदा. - जेजीयतांधर्मरूपी ॥ श्रीकाशिकास्तुतिः - १

२. इन्द्रवज्रा इन्द्रवंशा इन्द्रवज्रा इन्द्रवज्रा । उदा. भक्तैष्टदानेनमामि ॥ श्रीअश्वत्थनारायणस्तोत्रम् - १॥ ३. वंशस्थ इन्द्रवज्रा इन्द्रवंशा इन्द्रवज्रा । उदा. - प्रकाशतांश्रिया च ॥ श्री काशिकास्तुतिः - २॥

१५. अनुष्टुप्

प्रतिपादम् अष्टाक्षराणि भवन्ति । लक्षणम् - पञ्चमं लघु सर्वत्र सप्तमं द्वित्रितुर्थयोः । गुरु षष्ठं च जानीयात् शेषेष्वनियमो मतः ॥ श्रीपादाः अधिकतया अनुष्टुप्चृत्तेषु स्तोत्राणि विरचितवन्तः तेषां नामानि तथा श्लोकानां संख्या च अत्र दत्तास्ति ॥

श्रीपादानां स्तोत्रेषु छन्दोवैशिष्ट्यं तथा स्तोत्रसौन्दर्यम्

संस्कृतसाहित्ये स्तोत्रसाहित्यस्य अद्वितीयं स्थानमस्ति । स्तोत्राणि अत्यन्तं सरलानि दृश्यन्ते चेदपि तेषु निगूढं ज्ञानदृष्टिगहनमपारमस्ति । स्तोत्राणि निष्कपटवाक्यानि भूत्वा भक्तदेवयोर्मध्ये भक्तेः अभिव्यक्तिः भवितुम् साहाय्यं कुर्वन्ति । श्रीपादानां स्तोत्रेषु छन्दोवैशिष्ट्यं तथा सौन्दर्यम् इत्थं वर्तते -

श्रीबादरायणसुप्रभातस्य प्रथमतः द्वितीयपर्यन्तं श्लोकाः श्रीपादैः भगवद्गीतायाः ध्यानश्लोकं (१) तथा वेङ्कटेशसुप्रभातं स्तोत्रतः (२) श्लोकद्वयस्य स्वीकृतमस्ति । न केवलं भगवत्संबद्धश्लोकान् अपि तु पुण्यक्षेत्रविषयेऽपि तथा विद्यालयस्य विषयेऽपि स्तोत्राणि विरचितवन्तः । तथा श्रीबादरायणसुप्रभातम्, श्रीबादरायणस्तुतिः, श्रीवेदव्यासंविष्णुस्वरूपमिति मत्वा दशावतारवर्णनमपि कृतास्ति । विद्यावतां ज्ञानपरीक्षणे महाभागवतं पुराणं विरचितवन्तः इति व्यासगुणगानं श्रीबादरायणप्रपत्ति स्तोत्रस्य प्रथमश्लोके कृतास्ति तथा अस्मिन् आत्मसमर्पणा प्रार्थनापि दृश्यते । उदा - “व्यासं दयालुं शरणं प्रपद्ये”, “द्वैपायनं तं शरणं प्रपद्ये” । “श्रीबादरायणमङ्गलशासनम्” इति स्तोत्रेषु वेदव्यासस्य महिमा, तस्य आशीर्वादस्य आकाङ्क्षा इत्यदि गुणाः वर्णिताः - उदा - “नित्यं पठन्तं मां समुद्धर”, “दीनबन्धो दयां कुरु”... इत्यादयः । श्रीव्यासब्रह्मस्तोत्रे “उत्तारयत् नतान् प्रीत्या दुस्तारात् भवसागरात्” तथा “प्रार्थना स्तोत्रे” ज्ञानाभयप्रदानेन प्रपन्नानुद्धर प्रभो” इति रक्षणार्थं वा याचनार्थं भगवतः प्रार्थना कृतास्ति । “सुकृतीन्द्रस्तुतिः”, “यादवेन्द्रस्तुतिः”, “माधवेन्द्रस्तुतिः” इत्यादिषु आत्मनि भगवतः/गुरुणाम् अनुभूत्यर्थम् अन्तःकरणेन प्रार्थना कृतेऽव भाति - उदा - “वन्दे श्रीमद् यादवेन्द्रसद्गुरुं सद्गुणम्बुधीन्”, श्रीकाशीमठसंस्थानप्रप्रथमं गुरुं मुदा “.... इत्यादयः । श्रीपादैः “अथ प्रार्थना” इति एकं गद्यरूपमपि रचितमस्ति । संस्कृत विद्यालयस्य विषयेऽपि “सद्गुरुसंस्कृतविद्यालयप्रशस्तिः” इति स्तोत्रं विरचितमस्ति । श्रीपादाः, काशीमठाराधित नृसिंहविषये “नृसिंहाष्टकम्” इति रचयित्वा “श्रीकाशीमठस्य पञ्चमयतिवर्षाय श्रीराघवेन्द्रतीर्थाय नृसिंहदेवः गोचरो बभूव कारणतः श्रीकाशीमठैः पूजितमिति “ श्लोकार्थः श्रीराघवेन्द्रतीर्थानां गुणगानं काशीमठं तथा गुरुपरम्परां प्रति प्रीतिं दर्शयति । व्यासस्य बालस्वरूपवर्णनं कर्तुं व्यासजयन्तीदिने “दिव्यशिशुव्यासः इति स्तोत्रं” श्रीपादाः रचितवन्तः । श्रीमद्भगवद्गीतायाः विभूतियोगस्य दशमाध्यायस्य दशमेश्लोके भगवतः श्रीकृष्णस्य “अश्वत्थः सर्ववृक्षाणाम्” इति वाक्यैः प्रेरिताः श्रीपादाः श्रीअश्वत्थनारायणस्तोत्रं रचयामासुः तथा अस्मिन् स्तोत्रे भगवान् नारायणः एव अश्वत्थरूपं धृतवानस्तीति, महौषधीनां राजा एव अश्वत्थः इत्यपि वर्णनं कृतमस्ति । श्रीपादाः षष्ठश्लोकपर्यन्तं पुरातनकालस्य काशीनगर्याः गुणगानं कृत्वा (उदा. - “श्रीशवागीशगौरीश मन्दिरैः सुमनोहरैः । काशी विराजतेऽतीव गीर्वाणनगरी भुवि ॥” समुन्नता पुरी काशी समग्रभुवि राजते ।), सप्तमश्लोकतः नवमश्लोकपर्यन्तम् इदानीन्तनकाले काशीनगर्याः दुःस्थितिं श्लोकरूपेण उक्तवन्तः (उदा. - अधुना कलिमालिन्यं दैत्याविष्टैश्च दुर्जनैः । प्रवर्धितं बलोत्कृष्टं बाधते भारतं भृशम् ॥ ७ ॥, नानाविधेषु भोगेषु संसक्ता लोभमोहिताः । सत्यं नीतिं दयां धर्मं त्यजन्तः सर्वतो जनाः ॥ ८ ॥) तथा दशमश्लोकतः पञ्चदशश्लोकपर्यन्तम् इमां दशाम् अपाकर्तुं किं कुर्यादित्यपि सूचितवन्तः (उदा. - तस्मात् शृण्वन्तु भो सन्तो वेदधर्मप्रवर्धकाः । सेवितुं वैदिकं धर्मं सम्मिलन्तां सुसज्जिताः ॥ १० ॥, एवमाशास्महे सर्व-माङ्गल्यं भारताजिरे । ध्यात्वा श्रीं महेशं च सुखं शान्तिं तथाऽभयं ॥) । अत्र श्रीस्वामिपादानां सनातनधर्मं प्रति प्रीतिः, देशप्रेम च दृरीदृश्यते ।

तथा काशीमठगुरुपरम्परां प्रति प्रीतिः “गुरुपरम्परास्तवनम् इति स्तोत्रे” दरीदृश्यते (उदा.- श्रीउपेन्द्रतीर्थेन सम्बद्धः विषये श्लोकः उपेन्द्रवज्रावृत्ते वर्तते(उदा.-उपेन्द्रतीर्थान् समुदारचित्तान् नितान्तशिष्योन्नतिदत्तचित्तान् ।उपेन्द्रनित्यार्चनपूतचित्तान् प्रणौमि पाराशरसक्तचित्तान् ॥ १४॥) यथा श्री तोटकाचार्याः स्वगुरुशङ्कराचार्याणां विषये प्रीत्या भक्त्या च तोटकवृत्ते स्तोत्रं विरचितवन्तः तथा श्रीसुधीन्द्रतीर्थाः अपि स्वगुरु श्रीसुकृतीन्द्रतीर्थानां विषये प्रेम्णा तथा भक्त्या स्वगुरुगुणगानं कृत्वा तोटकवृत्ते श्रीसुकृतीन्द्रस्तोत्रमिति एकं श्लोकं रचितवन्तः । श्रीपादाः न केवलं समानछन्दस्सुपजात्याम् अपि तु मिश्रप्रकारोपजातिष्वपि स्तोत्राणि विरचितवन्तः।अत्र तेषाम् अपार छन्दोज्ञानं तथा संस्कृतसाहित्यं प्रति प्रीतिः च दरीदृश्यते ।

उपसंहारः

केवलं शब्दशब्दसंयोगेन काव्यं न भवितुमर्हति । जीवनानुभवेन प्रेरितं सत्यसमीपस्थं काव्यं निर्मातव्यम् । एतानि संरचनानि सामाजिकप्रधानानि स्युः तथा सत्यं सौन्दर्यं च अभिव्यक्तिं कृत्वा मनसि संस्कारस्य निर्माणे सहायकानि भवन्ति तथा च ज्ञानज्योतिः प्रज्वलितुं मनः - मनः सक्रियं कुर्वन्ति इति तु श्रीपादानां स्तोत्रकाव्येभ्यः स्पष्टम् । भक्तिः स्तोत्राणां मूलम् । “मोक्षसाधनसामग्र्यां भक्तिरेव गरीयसी “, भक्तिः मोक्षस्य महत् साधनम् । एतत् तु श्रीपादैः रचितस्तोत्रैः अपि स्पष्टम् । “अज्ञानां भावनार्थाय प्रतिमा सुप्रतिष्ठिता” , सामान्यजनैः उपासनाद्वारा भक्तिं प्राप्नुयात् इति उद्देश्येन श्रीपादैः भक्तिप्रधानस्तोत्राणि विरचितानि । भारतदेशे जन्म प्राप्य परमयतिः, गौडसारस्वतब्राह्मणसमुदायस्य आत्मीयाचार्याः इति प्रसिद्धाः वैष्णवसिद्धान्तप्रतिपादकाः काशीमठाधीशाः श्रीसुधीन्द्रतीर्थस्वामिनः अनेकस्तोत्राणि विरचितवन्तः । एवं प्रतिभाशालिनः, कविः, यतिवरेण्यः, वैष्णवसिद्धान्तप्रतिष्ठापना चार्याः सुधीन्द्रतीर्थाः, भगवति निष्काम भक्तिर्भवेदिति भक्तिप्रधानस्तोत्रैः प्रतिपादितवन्तः ।

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सिद्धान्तग्रन्थेषु ब्राह्ममाणम्

डा. राघवेन्द्रः¹

शोधसारः

जगत्पस्मिन् न कोऽपि जन्ममरणबन्धनात् मुक्तः भवितुं शक्नोति । मोक्षः एवैकः मार्गः अस्मात् बन्धनात् मोचनं करिष्यति । परन्तु जातस्य मरणं ध्रुवमेव हि । गीताचार्यः कृष्णः अपि एवमेव वदति । अस्मिन् विषये न केवलं मनुष्याः अपि तु देवदानवप्राणिपक्षिणः अपि कष्टमनुभवन्ति । सृष्टिकर्तारं ब्रह्माणमपि मरणं निश्चितमिति । अस्मिन् विषये बहवो पण्डिताः स्वाभिप्रायान् अवर्णयन् । तत्र मूलाधारः केचन खगोलशास्त्रसम्बद्धाः ग्रन्थाः, पुराणग्रन्थाः च । तत्रापि विचारभेदाः सन्ति । तेषां विषयाणां सङ्ग्रहाः अस्मिन् शोधलेखने द्रष्टुं शक्यते ।
कूटशब्दाः – ब्रह्मा, आयुः, युगाः, वर्षाणि, कालः इत्यादयः ।

उपोद्घातः

“जातस्य हि ध्रुवो मृत्युः ध्रुवं जन्म मृतस्य च” इति गीतायाः उक्तिः । जगत्पस्मिन् प्रत्येकस्यापि जन्तोः जन्ममृत्युः निश्चितमेव हि । जातस्य जन्तोः मरणं निश्चितम् । परन्तु कदा जननं कदा मरणम् इति निर्धारणन्तु दैवाधीनम् । यथा जननम् अस्माकमधीनं न भवति तथैव मरणमपि अस्माकमधीनं न भवति । पूर्वजन्मकृतकर्मवशात् प्राप्तजन्मः स्वायुषं परिसमाप्य मरणं प्राप्नोति । सः कति दिनानि वर्षाणि वा जीवति इति तु आयुः इति कथ्यते । एवं स्थिते मनसि काचन जिज्ञासा जागृता भवति । का सा जिज्ञासा इत्युक्ते आयुषं केवलं मानवस्य कृते वा प्राणिपक्षिसस्यानापि भवति वा इति । तस्य समाधानं तु एवं कर्तुं शक्यते । आयुः इति तु न केवलं मानवस्य कृते अपि तु प्राणिपक्षिसस्यानामपि भवति । तथैव देवानामपि भवति ब्रह्मणः अपि आयुः अस्ति । अत्र विशेषता किमित्युक्ते तेषां वर्षमानम् अस्माकं वर्षमानाद्विभ्रं भवति । तद्यथा इति अग्रे पश्याम ।

विषयविवरणम्

वर्षमानावगन्तुं मासदिनादीनां परिमाणमस्माभिः अवश्यं ज्ञातव्यं भवति । तदर्थं दिनमासवर्षपरिमाणं ज्ञातुं विविधप्रकारकं दिनमानम्, घटी, विघटी इत्यादीनां विषये जानीम । सिद्धान्तेषुमूर्धन्यस्थानमलङ्कारेण सूर्यसिद्धान्ते कालविषये मध्यमाधिकाले एवं वर्णितमस्ति ।

प्राणादिः कथितो मूर्तस्तुत्यादोऽमूर्तसंज्ञकः ।

षड्भिः प्राणैर्विनाडि स्यात् तत्पष्ट्या नाडिका स्मृता ॥

नाडीषष्ट्या तु नाक्षत्रमहोरात्रं प्रकीर्तितम् ।

तल्लिंशता भवेन्मासः सावनोऽर्कोदयैस्तथा ॥ (सूर्यसिद्धान्तः मध्यमाधिकारः)

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लुट्याद्यः अमूर्तसंज्ञकः भवति । यथा “सूच्या भिन्ने, पद्मपत्रे लुटिरित्यभिधीयते” अर्थात् सूच्यापद्मपत्रभेदनकालः एकः लुटिः इति कथ्यते । अत्र अस्य अवश्यकता न वर्तते । एकस्य प्राणस्य परिमाणं दशदीर्घाक्षरोच्छारणकालः भवति । सः कालः दशविनाडी इति नाम्ना आहूयते । तेषां विनाडीनां षष्टिः एका नाडी इति कथ्यते । नाडी पदस्य नामान्तरं घटी इति । विनाडी पदस्य नामान्तरं विघटी इति । तेषां घटीनां षष्टिः एकं दिनं भवति । अर्थात् एकं नाक्षत्रदिनं षष्टिघटीतुल्यं भवति । लिंशद्दिनानां समूहः नाक्षत्रमासः, द्वादशमासानां वर्षमेकं भवति ।

सूर्योदयद्वयान्तर्गतः कालः सावनं दिनं, लिंशत्सावनदिनैरेकः सावनमासः तेषां द्वादशमासानां सावनवर्षं भवति इति सूर्यसिद्धान्ते वर्णितम् ।

“मासैर्द्वादशभिर्वर्षं दिव्यं तदह उच्यते” – भूवासीनां वर्षमेकं देवानां दिनमिति कथ्यते । अस्माकं ३६० वर्षाणि एकं दिव्यवर्षं भवति । तदाधृत्य तेषां आयुः निर्धार्यते । सुरासुराणामन्योन्यमहोरात्रं विपर्ययात् ।

तत्षष्टिः षड्गुणा दिव्यं वर्षमासुरमेव च ॥ (सूर्यसिद्धान्तः मध्यमाधिकारः)
क्षितिजोर्ध्वस्थे रवौ दिनम्, क्षितिजाधःस्थे रवौ रात्रम् देवानाम्, असुराणान्तु विपरीतम् यथा क्षितिजोर्ध्वस्थे रवौ रात्रम्, क्षितिजाधःस्थे रवौ दिनम् । यदा सुराणां दिवं भवति तदा असुराणां रात्रिः, यदा सुराणां रात्रिः भवति तदा असुराणां दिनं भवति । तेषामहोरात्राणां षष्टिः षड्गुणाः (६० x ६ = ३६०) देवासुराणां ३६० अहोरात्राणि सौरवर्षं भवति इति सूर्याशुपुरुषः सूर्यसिद्धान्ते वदति । अस्य समर्थनं भास्कराचार्यः स्वीये सिद्धान्तशिरोमणिग्रन्थे एवं करोति तद्यथा – “रविर्यावताकालेन पूर्वगत्या मेषमारभ्य द्वादराशिं भ्रमति तावत्प्रमाणकं सौरवर्षं प्रदिष्टम् । भ्रमणपरिमितिः ३६० अंशात्मकी भवति । तस्य भ्रमणस्य द्वादशभागः सौरमासः भवति । तस्य मासस्य लिंशदंशः सौरदिनमिति कथ्यते । तत्रापि तस्य दिनस्य षष्ठ्यंशः सौरघटिका इति तस्याः सौरघटिकायाः षष्ठ्यंशः सौरविघटिका इति कथ्यते । यदर्कवर्षं तदेव सुरासुराणां अहोरात्रमेकं भवति । परन्तु समकाले अहोरात्रं न भवति तेषाम् । यद्देवानां दिनं सा दैत्यानां निशा, यत् दैत्यानां दिनम् सा देवानां निशा भवति” इति भास्कराचार्यः समर्थयति ।

तथैव चन्द्रस्यापि ज्ञातव्यं अर्थात् रविचन्द्रयोः अन्तरमेव तिथिः इति कथ्यते । एकः तिथिः रविचन्द्रयोः प्रतिद्वादशभागमितान्तरेण तुल्यं भवति । तादृशतिथीनां लिंशत् एकः विधुमासः भवति । तेषां द्वादशमासानां वर्षं भवति ।

देवानां वर्षमानमस्माभिः ज्ञातम् । अस्माकं पितरः अपि देवसमानाः एव । तेषां अहोरात्रम् चान्द्रमानेन सह सम्बद्धमस्ति । तद्यथा -

“रवीन्द्रोर्ध्वयुतेः संयुतिर्यावदस्या विधोर्मास एतच्च पैत्रं द्युरात्रम्” । सिद्धान्तशिरोमणिः)
सूर्यचन्द्रमसोः युतेः संयुतिर्यावत् चान्द्रमासः भवति । चान्द्रमासः पैत्रं द्युरात्रमिति कथ्यते ।

इनोदयद्वयान्तरं तदर्कसावनं दिनम् । (सिद्धान्तशिरोमणिः)
सूर्योदयद्वयोरन्तरमेव सावनदिनम् । तदेव कुदिनमित्यपि कथ्यते ।

अथ सौरवर्षावगमनानन्तरं युगप्रमाणं, महायुगप्रमाणं, कल्पादीनां प्रमाणमस्माभिः ज्ञातव्यं भवति ब्राह्मणानां ज्ञातम् । तदपि सूर्यसिद्धान्ते उपलभ्यते । तद्यथा -

तद्वादादश सहस्राणि चतुर्युगमुदाहृतम् ।

सूर्याब्दसङ्ख्यया द्विलिसागरैर्युताहतैः ॥ (सूर्यसिद्धान्ते)

पूर्वानीतसौरवर्षाणां द्वादशसहस्रसङ्ख्यापरिमाणं महायुगमेकं (चतुर्युगम् = चतुर्णां युगानां समाहारः) भवति। एकस्मिन् महायुगे कृत – त्रेता – द्वापर – कलि इति चत्वारो युगाः भवन्ति। तेषां चतुर्णां युगानां समाहारः चतुर्युगपदेन आहूयते। अस्य नामान्तरं महायुगमिति। एकस्मिन् महायुगे द्वादशसहस्रसौरवर्षाणि भवन्ति (१२०००) तत्र

$$\text{कृतयुगवर्षाणि} = ४८००$$

$$\text{त्रेतायुगवर्षाणि} = ३६००$$

$$\text{द्वापरयुगवर्षाणि} = २४००$$

$$\text{कलियुगवर्षाणि} = १२००$$

एतानि वर्षाणि मानवसम्बद्धवर्षेषु परिवर्तिते सति एकस्मिन् महायुगे ४३२०००० वर्षाणि भवन्ति। यथा एकस्मिन् दिव्यवर्षे ३६० मानवसौरवर्षाणि भवन्ति। तद्वारा १२००० x ३६० = ४३२००००

अस्मिन् विषये सूर्यसिद्धान्ते “द्वित्रिसागरैरयुताहतैः” इत्यपि उक्तम्। तथा च “खचतुष्करदार्णवः” इत्यपि वर्णितम्। अङ्गानां वामतो गतिः इति नियमानुसारेण ४३२०००० वर्षाणि सिध्यति। एवं युगपरिमाणं ज्ञात्वा ब्रह्मणः दिनपरिमाणं ज्ञेयम्।

इत्थं युगसहस्रेण भूतसंहारकारकः।

कल्पो ब्राह्ममहः प्रोक्तं शर्वरी तस्य तावती ॥ (सूर्यसिद्धान्तः)

जगदिदं पाञ्चभौतिकी सृष्टिः इति सर्वैः विदितमेव हि। पूर्वोक्तमहायुगानां सहस्रम् कल्पपदेनावगम्यते। सः कल्पः एव ब्रह्मणः दिनं भवति। रात्रिः अपि तावत्परिमाणं रात्रिः भवति। अर्थात् कल्पद्वयं ब्रह्मणः अहोरात्रं भवति। अस्मिन् विषये इतोप्यधिकं ज्ञातव्यं भवति।

एकसप्ततियुगानां मन्वन्तरं भवति। चतुर्दशमन्वन्तराणि सन्ति कालमाने। युगानां सप्ततिः सैका मन्वन्तरमिहोच्यते।

कृताब्दसङ्ख्यस्तस्यान्ते सन्धिः प्रोक्तो जलप्लवः ॥ (सूर्यसिद्धान्तः)

प्रत्येकस्यापि मन्वन्तरस्य नाम भवति। वर्तमानमन्वन्तरस्य नाम वैवस्वतमन्वन्तरमिति। एकसप्ततियुगानां मन्वन्तरमेकं भवति। एकस्य मन्वन्तरस्य परिमाणम् – ७१ x महायुगम् = ७१ x ४३२०००० = ३०६७२०००० सौरवर्षाणि अथवा ७१ x १२००० = ८५२००० दिव्यवर्षाणि इति। चतुर्दशमन्वन्तराणि भवन्ति तर्हि

$$१४ \times ३०६७२०००० = ४२९४०८०००० सौरवर्षाणि अथवा$$

$$१४ \times ८५२००० = ११९२८००० दिव्यवर्षाणि भवन्ति।$$

“कृताब्दसङ्ख्यस्तस्यान्ते सन्धिः प्रोक्तो जलप्लवः”। प्रत्येकस्यापि मन्वन्तरस्यान्ते सन्धिः भवति। तत्तु कृतयुगपरिमाणकम्। चतुर्दशमन्वन्तराणां पञ्चदशसन्धयः अर्थात् १५ x कृतयुगपरिमाणम् = कल्पे सन्धिवर्षाणि।

$$१५ \times १७२८००० = २५९२०००० (सौरवर्षाणि)$$

$$१५ \times ४८०० = ७२००० (दिव्यवर्षाणि)$$

$$\text{कल्पः} = (१४ \times ३०६७२०००० = ४२९४०८०००० \text{ सौरवर्षाणि} + \text{कल्पे सन्धिवर्षाणि } २५९२००००) = ४३२००००००० \text{ सौरवर्षाणि। अथवा}$$

$$\text{कल्पः} = (१४ \times ८५२००० = ११९२८००० \text{ दिव्यवर्षाणि} + \text{कल्पे सन्धिवर्षाणि } १५ \times ४८०० = ७२०००) = १२०००००० \text{ दिव्यवर्षाणि भवन्ति।}$$

तथैव महायुगानां सहस्रम् कल्पमेकं भवति । अतः

$$\text{कल्पः} = 1000 \times 4320000 = 4320000000 \text{ सौरवर्षाणि ।}$$

$$\text{कल्पः} = 1000 \times 12000 = 12000000 \text{ दिव्यवर्षाणि}$$

कल्पद्वयं ब्रह्मणः दिनमुच्यते (अहोरात्रं भवति) । अतः

$$\text{कल्पः} \times 2 = \text{ब्रह्मणः अहोरात्रम् ।}$$

$$\text{ब्रह्मणः अहोरात्रम्} = \text{कल्पः} \times 2 = 2 \times 4320000000 = 8640000000 \text{ सौरवर्षाणि}$$

$$\text{ब्रह्मणः अहोरात्रम्} = \text{कल्पः} \times 2 = 2 \times 12000000 = 24000000 \text{ दिव्यवर्षाणि ।}$$

परमायुः शतं तस्य तयाऽहोरात्रसङ्ख्याया ।

आयुषोऽर्धमितं तस्य शेषकल्पोऽयमादिमः ॥ सूर्यसिद्धान्ते

ब्रह्मणः अहोरात्रप्रमाणमस्माभिः ज्ञातम् । पूर्वं या अहोरात्रसङ्ख्या प्रतिपादिता तया अहोरात्रसङ्ख्याया अर्थात् कल्पद्वयात्मिकया वर्षाणां शतसङ्ख्याकं ब्रह्मणः परमायुः इति अवगन्तव्यम् ।

$$\text{कल्पद्वयम्} \times 360 \text{ दिनानि} \times 100 \text{ वर्षाणि} = \text{ब्रह्मणः परमायुः भवति ।}$$

$$8640000000 \times 360 \times 100 = 311040000000000 \text{ सौरवर्षाणि ।}$$

$$24000000 \times 360 \times 100 = 864000000000 \text{ दिव्यवर्षाणि ॥}$$

अत्र केवलं शतमिति किमर्थं परिगणनीयमित्युक्ते सर्वेषामपि जन्तूनां स्वमानेन शतवर्षमेव परमायुरिति कथ्यते खलु तस्मादेव ब्रह्मणोऽपि स्वाहोरात्रशतमेव परमायुः इति कथितम् ।

आयुषोऽर्धमितं इत्यत्र तस्य ब्रह्मणः परमायुषः अर्धभागः व्यतीतः अर्थात् ५० वर्षाणि अतीतानि । वर्तमानकल्पः ब्रह्मणः दिनस्य प्रथमः भागः इति कथ्यते । परन्तु भास्करः

तथा वर्तमानस्य कस्यायुषोऽर्धं गतं सार्धवर्षाष्टकं केचिदुच्यते । इति वदति । परन्तु विचारभेदाः सन्ति । अतः आयुषोऽर्धमितं अयमेव समीचीनमिति मे प्रतिभाति ।

अधुना ब्रह्मणः आयुः अस्माकं सौरवर्षदिव्यवर्षपरिमाणे किं भवति इत्यस्य प्रश्नस्य समाधानं एवं कर्तुं शक्यते ।

कल्पादस्माच्च मनवः षड् व्यतीताः ससन्धयः ।

वैवस्वतस्य च मनोर्युगानां त्रिघनो गताः ॥

अष्टाविंशाद्युगादस्माद्यातमेतत् कृतं युगम् ।

अतः कालं प्रसङ्ख्याय सङ्ख्यामेकत्र पिण्डयेत् ॥ (सिद्धान्तशिरोमणिः)

ब्रह्मणः दिनस्य अयमादिमः कल्पः इत्यस्माभिः ज्ञातम् । अस्मिन् कल्पे षड् मनवः ससन्धियुताः व्यतीताः । वर्तमानमनुः वैवस्वतः अस्मिन् मन्वन्तरे २७ महायुगानि व्यतीतानि । वर्तमानमहायुगे कृतलेताद्वापरयुगाः व्यतीताः अधुना कलिः प्रवर्तते । अस्य विषयस्य विवरणं सङ्ख्याद्वारं पश्याम ।
ब्रह्मणः आयुः (अतीतानि) = ५० वर्षाणि +

$$50 \times 31104000000000 = 1555200000000000 \text{ सौरवर्षाणि}$$

$$50 \times 86400000000 = 4320000000000 \text{ दिव्यवर्षाणि}$$

$$6 \text{ मनवः} = 6 \times 306020000 = 1836120000 \text{ सौरवर्षाणि}$$

$$6 \times 452000 = 2712000 \text{ दिव्यवर्षाणि}$$

$$27 \text{ महायुगम्} = 27 \times 4320000 = 116640000 \text{ सौरवर्षाणि ।}$$

$$27 \times 12000 = 324000 \text{ दिव्यवर्षाणि ।}$$

$$\begin{aligned} \text{कृतत्रेताद्वापरयुगाः} &= १७२८००० + १२९६००० + ८६४००० = ३८८८००० \text{ सौरवर्षाणि} \\ &= ४८०० + ३६०० + २४०० = १०८०० \text{ दिव्यवर्षाणि} \end{aligned}$$

ससन्ध्यः इति उक्तम् अतः षण्मनूनां ७ सन्ध्यः कृतयुगप्रमाणम् अतः ७ x १७२८००० = १२०९६००० सौरवर्षाणि

$$७ \times ४८०० = ३३६०० \text{ दिव्यवर्षाणि}$$

५० वर्षम् + ६ मनवः (ससन्ध्यः) + २७ महायुगानि + कृतत्रेताद्वापरयुगाः = ब्रह्मणः वर्तमानायुः (कलियुगादौ)

$$१५५५२०००००००००० + १८४०३२०००० + १२०९६००० + ३८८८००० =$$

$$१५५५२१८५६३०४००० \text{ सौरवर्षाणि गतानि}$$

$$४३२००००००००० + ५११२००० + ३३६०० + १०८०० = ४३२००५१५६४००$$

$$\text{दिव्यवर्षाणि गतानि}$$

गतवर्षेषु वर्तमानगतकलिसौरवर्षाणां योजनेन ब्रह्मणः आयुः सौरमानप्रकारेण लभ्यते ।

ब्रह्मणः परमायुः महाकल्पः इति कथ्यते । ततः अन्यः ब्रह्मा तदन्ते अन्यः ब्रह्मा इति पुराणादौ श्रूयते । यथा विष्णु पुराणे – “निजेनैव तु मानेन आयुर्वर्षशतं स्मृतम् । तत्पराख्यं तदर्थं तु परार्थमभिधीयते ॥ (विष्णुपुराणोक्तिः)

उपसंहारः

एवं ब्रह्मादीनाम् आयुःप्रमाणं सिद्धान्तग्रन्थेषु पुराणादिषु च उपलभ्यते । अतः एव गीताचार्यः जन्ममरणादि विषये “जातस्य हि ध्रुवो मृत्युः ध्रुवं जन्म मृतस्य च” इति मरणस्य अनिवार्यतां प्रतिपादयति तद्वारा उत्तमसन्देशं प्रयच्छति । एवमेव प्रत्येकस्यापि युगस्य परिमाणं, मन्वन्तरादीनां परिमाणं, पैतृवर्षमानादि ज्ञानम् अस्माल्लेखनात् प्राप्नुमः । तथैव अस्माकं खगोलशास्त्रन्तु ज्ञानभण्डारमित्यत्र सन्देहलेशोऽपि न वर्तते ।



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एतत्संज्ञेत्यत्र कः समासः

डा. गोपालकृष्णन् रघुः¹

प्रबन्धसारः

सुबन्तानां साधनाय प्रातिपदिकात् स्वादयः प्रत्ययाः विधीयन्ते। तत्र स्वादीनामुद्देशभूतं प्रातिपदिकं निर्वक्तुं भगवता पाणिनिना अर्थवदधातुरप्रत्ययः प्रातिपदिकम्, कृत्तद्धितसमासाश्च इति सूत्राभ्यां प्रातिपदिकसंज्ञा विहिता। यद्यपि उभयत्र एकः अर्थवचछब्दः वर्तते तथापि तस्योभयत्र अर्थः समानः वा भिन्नः वा इत्येतस्मिन् विषये प्राचीनवैयाकरणानां नवीनाञ्च मध्ये कश्चन मतभेदो वर्तते। प्राचीनास्तावत् अर्थवदधातुरप्रत्ययः प्रातिपदिकमिति सूत्रे शक्तिलक्षणान्यतरवृत्तिबोधकत्वम् अर्थवत्त्वमिति, कृत्तद्धितसमासाश्च इति सूत्रे च अनुवृत्तस्य शास्त्रीयार्थाबोधकत्वं शास्त्रविहितार्थाबोधकत्वं वा अर्थवत्त्वमिति अर्थं स्वीकृत्य प्रातिपदिकसंज्ञां विहितवन्तः। तेषां नये अर्थवच्छब्दस्य सूत्रभेदेन अर्थभेदः वर्तते। नागेशादयो नव्यास्तु उभयत्रापि वस्तुतः एकरूपस्यैवार्थवत्त्वस्य अपेक्षा वर्तत इति सूत्रद्वयेऽपि एकमेव लक्षणं स्यादिति अर्थवदित्यस्य परिष्कारं कृतवन्तः। तेषां नये सूत्रद्वयसामान्यम् अर्थवत्त्वं नाम एतत्संज्ञाफलभूतविभक्तीतरसमभिव्याहारानपेक्षया लोके अर्थविषयबोधजनकत्वमिति परिष्कृतलक्षणयुक्तम्। इदानीमत्र विचारणीयः अंशः अस्ति, लक्षणे एतत्संज्ञाफलभूतेति कः समासः, कश्चास्य विग्रहः, तथास्वीकारे काः युक्तयः इति। तदत्र पूर्वपक्षोपस्थापन-खण्डनपुरस्सरमुपस्थाप्यते।

कुञ्जीशब्दाः:- एतत्संज्ञा, षष्ठीतत्पुरुषः, कर्मधारयः, समासः, विभक्तिः, प्रत्ययः, अर्थवत्त्वम्।

भूमिका

रामः इत्यादीनां सुबन्तानां साधनाय प्रातिपदिकात् स्वादयः प्रत्ययाः विधीयन्ते। तत्र स्वादीनामुद्देशभूतं प्रातिपदिकं निर्वक्तुं भगवता पाणिनिना अर्थवदधातुरप्रत्ययः प्रातिपदिकम्, कृत्तद्धितसमासाश्च इति सूत्राभ्यां प्रातिपदिकसंज्ञा विहिता। अर्थवत् धातुभिन्नं प्रत्ययभिन्नं प्रत्ययान्तभिन्नं च शब्दस्वरूपं प्रातिपदिकं भवतीति प्रथमस्य सूत्रस्य सामान्यार्थः। अर्थवत्सूत्रात् अर्थवदिति पदं कृत्तद्धितसमासाश्च इत्यत्र अनुवर्तते। तच्च कृत्तद्धितयोः विशेष्यं भवति। कृत्तद्धितयोः विशेषणत्वात् तदन्तविधिः। एवं कृत्तद्धितप्रत्ययान्तौ शब्दौ समासाश्च प्रातिपदिकसंज्ञं भवति।

यद्यपि उभयत्र एकः अर्थवचछब्दः वर्तते तथापि तस्योभयत्र अर्थः समानः वा भिन्नः वा इत्येतस्मिन् विषये प्राचीनवैयाकरणानां नवीनाञ्च मध्ये कश्चन मतभेदो वर्तते। प्राचीनास्तावत् अर्थवदधातुरप्रत्ययः प्रातिपदिकमिति सूत्रे शक्तिलक्षणान्यतरवृत्तिबोधकत्वम् अर्थवत्त्वमिति, कृत्तद्धितसमासाश्च इति सूत्रे च

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अनुवृत्तस्य शास्त्रीयार्थाबोधकत्वं शास्त्रविहितार्थाबोधकत्वं वा अर्थवत्त्वमिति अर्थस्वीकृत्य प्रातिपदिकसंज्ञां विहितवन्तः । तेषां नये अर्थवच्छब्दस्य सूत्रभेदेन अर्थभेदः वर्तते । नागेशादयो नव्यास्तु उभयत्रापि वस्तुतः एकरूपस्यैवार्थवत्त्वस्य अपेक्षा वर्तत इति सूत्रद्वयेऽपि एकमेव लक्षणं स्यादिति अर्थवदित्यस्य परिष्कारं कृतवन्तः । तेषां नये सूत्रद्वयसामान्यम् अर्थवत्त्वं नाम एतत्संज्ञाफलभूतविभक्तीतरसमभिव्याहारानपेक्षया लोके अर्थविषयबोधजनकत्वमिति परिष्कृतलक्षणयुक्तम् । एतत्संज्ञा प्रातिपदिकसंज्ञा, तस्य फलभूता विभक्तिः, स्वादिविभक्तयः तदितरस्य अन्यप्रत्ययस्य शब्दस्य वापेक्षा यत्र नास्ति तादृशस्यैव तथा लोके अर्थविषयकबोधजनकत्वं यस्य शब्दस्य भवति तस्यैव प्रातिपदिकसंज्ञा भवति । यथा रामः इति स्वीकुर्मः । अत्र राम इति शब्देन दाशरथिरूपार्थस्य बोधो जायते, तस्य च बोधार्थं प्रातिपदिकसंज्ञायाः फलभूता या विभक्तिः सुविभक्तिः, तदितरस्य कस्यापि अपेक्षा तत्र न वर्तत इत्यतः राम इति समुदायस्य प्रातिपदिकसंज्ञा भवति । यथा लोके अर्थविषयकबोधजनकत्वं केवलं विभक्त्यन्तस्यैव प्रत्ययान्तस्यैव वा भवति, अतः विभक्तीतरसमभिव्याहारे अर्थविषयकबोधजनकत्वमित्युक्तमस्ति । इदानीमत्र विचारणीयः अंशः अस्ति, लक्षणे एतत्संज्ञाफलभूतेति कः समासः, कश्चास्य विग्रहः, तथास्वीकारे काः युक्तयः इति । तदत्र पूर्वपक्षोपस्थापन-खण्डनपुरस्सरमुपस्थाप्यते ।

समासः कः

एतत्संज्ञा इत्यत्र कः समासः इति प्रश्नः । तत्र द्विधा समासो भवितुमर्हति, एषा चासौ संज्ञा चेति कर्मधारयः, एतस्य संज्ञेति षष्ठीतत्पुरुषश्च । इदानीमत्र विचारो जायते कतरः पक्षः स्वीकर्तव्य इति । एषा संज्ञेति कर्मधारयो यदि स्यात्, प्रातिपदिकसंज्ञाफलभूता विभक्तिः स्वादिविभक्तिः, तदितरस्य अपेक्षा न भवतीति लभ्यते । एतस्य संज्ञेति स्वीकारे तु तच्छब्देन यस्य प्रातिपदिकसंज्ञा चिकीर्षिता तादृशशब्दसमुदायः स्वीकर्तव्यः । एवञ्च राम इति शब्दसमुदायः, तस्य या प्रातिपदिकसंज्ञा तत्फलभूतविभक्तीतरस्य अनपेक्षेति भवति । इदानीमत्र उभयोः पक्षयोः रामादिशब्दे फलभेदाभावात् किमर्थमत्र कः समासः स्वीकर्तव्यः इति विचारः इति प्रश्नः ।

षष्ठीतत्पुरुषपक्षः

तत्र षष्ठीतत्पुरुषवादिनः वदन्ति- अर्थवत्सूत्रस्य भाष्ये एकः प्रयोगो वर्तते “अपि काकः श्येनायते” इति । श्येन इवाचरतीति श्येनायते इति नामधातुप्रयोगः । अत्र श्येनायते इत्यस्य श्येनाय इत्यंशस्य प्राप्तायाः प्रातिपदिकसंज्ञायाः वारणं भाष्यकारस्येष्टमस्ति । अत आदौ श्येनाय इत्यंशे प्रातिपदिकसंज्ञायाः प्राप्तिरपेक्षते । यद्यत्र कर्मधारयसमासं स्वीकुर्मः तदा एषा संज्ञेति एतच्छब्देन प्रातिपदिकसंज्ञाया ग्रहणं, तत्फलभूतविभक्तिः सुविभक्तिः, तदितरसमभिव्याहारेण लोके अर्थबोधजनकम् इत्यर्थः भवति । तदा पूर्वोक्तप्रयोगे लोके अर्थबोधजनकत्वं श्येनायते इति तिङन्तस्य वर्तते । तन्मूलभूतस्य तिङ्-रहितस्य श्येनाय इत्यंशस्य प्रातिपदिकसंज्ञाफलभूतविभक्तीतरतिङ्-समभिव्याहारानैव लोके अर्थविषयबोधजनकत्वमस्ति इत्यतः प्रातिपदिकसंज्ञा न प्राप्नोति । अतस्तत्र प्राप्तिर्नास्ति तन्निवारणमपि न सम्भवति इत्यतः कर्मधारयसमासः अयुक्तः । अतः श्येनाय इत्यस्य प्रातिपदिकसंज्ञार्थं षष्ठीतत्पुरुषः स्वीकर्तव्यः । तदा विग्रहः भवति -एतस्य संज्ञा एतत्संज्ञेति । तदनीं एतदित्यनेन संज्ञा समुदायः गृह्यते । तेन एतस्य समुदायस्य या संज्ञा तत्फलभूता या विभक्तिः तत्समभिव्याहारे इत्यर्थः सिद्ध्यति । अत्र प्रातिपदिकसंज्ञैव इति नास्ति किन्तु विद्यमानशब्दसमुदायस्य या संज्ञा, तथा या विभक्तिरुत्पद्यते इत्येव । प्रकृते तु श्येनाय इति समुदायः तस्य या संज्ञा, सा न प्रातिपदिकसंज्ञा किन्तु धातुसंज्ञा वर्तते, तथा संज्ञया तिबादयः विभक्तय उत्पद्यन्ते, तत्तु अत्र अस्ति । एवञ्च एतत्संज्ञाफलभूतविभक्तीतरसमभिव्याहारः इत्यनेन श्येनायते इत्यादीनां नामधातूनामपि संग्रहः स्यात् । तदर्थम् एतस्य संज्ञेति षष्ठीतत्पुरुषो वक्तव्य

इत्युच्यते। अयं प्रयोगः अर्थवत्सूत्रे अधातुग्रहणस्य प्रत्युदाहरणमिति मत्वा एवं व्याख्यातं व्याख्यातृभिः। यथा- “एतत्संज्ञेत्यत्र च एतस्य संज्ञेति षष्ठीतत्पुरुषः। एतद्वृत्तित्वविशिष्टसंज्ञाफलभूतेत्यर्थः। तेन- अधातुरिति किम्? अपि काकः श्येनायते” इति भाष्यं स्वरसत उपपद्यते। कर्मधारये तु एतत्सम्यापदेन प्रातिपदिकसंज्ञाया एवं ग्रहणे प्रातिपदिकसंज्ञाफलभूत-स्वादिविभक्तीतर ‘ते’ समभिव्याहारापेक्षयैवाऽर्थबोधजनकत्वेन निरुक्तार्थवत्त्वविरहादेव प्रातिपदिकसंज्ञाऽप्रवृत्त्याऽधातुग्रहणफलोपपादनमनुपपन्नं स्यात्।” (लघुशब्देन्दुशेखरः षट्ठीकोपेता, पृ.सं- ९) इति वरवर्णिनीकारः।

एवमेव “अन्ये तु यस्यार्थवत्त्वं वक्तव्यं तनिष्ठोद्देश्यतानिरूपितविधेयताश्रयेतर समभिव्याहाराण पेक्षया लोके अर्थविषयकबोधजनकत्वमर्थवत्त्वं पूर्वोत्तरसूत्रद्वयसाधारणं बोध्यम्। तथाच प्रत्ययानां तनिष्ठोद्देश्यतानिरूपित विधेयताश्रयेतर प्रकृतिसमभिव्याहारेणैव लोके अर्थविषयक-बोधजनकत्वादर्थवत्त्वाभावेन प्रत्ययपर्युदासो विफलः। अतएव ‘अपि काकः श्येनायते’ इति भाष्यं सङ्गच्छते। ‘श्येनाये’त्यस्य ‘श्येनाय’ निष्ठोद्देश्यतानिरूपितविधेयताश्रयतिङ्प्रत्ययेतरसमभिव्याहाराणपेक्षया लोकेऽर्थविषयकबोधजनकत्वात्।” (लघुशब्देन्दुशेखरः षट्ठीकोपेता, पृ.सं- ८) इति अभिनवचन्द्रिकाकारश्च। एवमत्र एतस्य संज्ञा एतत्संज्ञेति षष्ठीतत्पुरुषपक्षः।

कर्मधारयपक्षः

किन्तु नायं पक्षः क्षोदक्षमः। एतत्संज्ञेत्यत्र कर्मधारयसमासस्वीकारः एव युज्यते। पूर्वोक्तोद्दाहरणे कर्मधारयपक्षेऽपि न दोषः। तत्र एषा चासौ संज्ञा एतत्संज्ञेत्यत्र एषा इति संज्ञायाः विशेषणम् इत्यनेन तया अपि प्रातिपदिकसंज्ञैव गृह्यते, तेन ‘अपि काकः श्येनायते’ इत्यादौ श्येनायते श्येनाय इत्यस्य धातुसंज्ञाया सत्वात् प्रातिपदिकसंज्ञाभिन्नत्वात् लक्षणे ग्रहणाभावात् दोषः स्यादिति आक्षेपः।

वस्तुतः सः आक्षेपः निर्मूलः। अपि काकः श्येनायते इत्यत्र प्रातिपदिकसंज्ञा नैव इष्यते। अयं प्रयोगः अर्थवत्सूत्रे अधातुग्रहणस्य प्रत्युदाहरणं नास्ति। अपि तु अधातुग्रहणस्य चर्चायाम् अधातुरिति किम्, अहन्वृत्तमिति उदाहरणं दत्तम्। ततश्च तन्न वक्तव्यम्, धातुग्रहणं न कर्तव्यम्। धातोः प्रातिपदिकसंज्ञा नेति ज्ञापकेन सिध्यति इत्युक्त्वा ज्ञापकं दर्शयति सुपो धातुप्रातिपदिकयोः इति। सुपो धातुप्रातिपदिकयोरित्यत्र प्रातिपदिकग्रहणेनैव सुपः लुकि प्राप्ते तदर्थं क्रियमाणं धातुग्रहणं व्यर्थं भवति। तद्व्यर्थीभूय धातोः प्रातिपदिकसंज्ञा न भवतीति ज्ञापयति। तथाहि- यदि प्रातिपदिकसंज्ञायां धातुग्रहणं न क्रियते तर्हि धातोरपि अर्थवत्त्वसत्त्वात् तस्य प्रातिपदिकसंज्ञा भवति। तेन सुपः प्रातिपदिकस्य इत्यनेनैव सुब्लोपे सिद्धे सूत्रेऽस्मिन् धातुग्रहणं नापेक्षते। अतो धातुग्रहणं व्यर्थं सत् धातोः प्रातिपदिकसंज्ञाभावं ज्ञापयति। अतः अधातुः न वक्तव्यमिति तत्र आक्षेपः कृतः। तस्य ज्ञापकत्वं विघटयितुम्, धातुग्रहणं विध्यर्थमेव न तु व्यर्थम् इति ज्ञापयितुमेव प्रकृतम् उदाहरणं प्रवृत्तम् – अपि काकः श्येनायते इति। अत्र श्येनायते इति नामधातुप्रयोगः। श्येन इव आचरतीत्यर्थं श्येन सु इति सुबन्तात् कर्तुः क्यङ् सलोपश्च इति सूत्रेण क्यङ्प्रत्यये श्येन सु य इति स्थिते तत्र सुलोपः कर्तव्यः। तत्र समुदायस्य अर्थवत्त्वेन या प्रातिपदिकसंज्ञा प्राप्ता, तत्र प्रत्ययान्ततया प्रातिपदिकसंज्ञाया निषेधो भविष्यति। तस्मात्तत्र प्रातिपदिकत्वं न स्यात्। तर्हि तस्य प्रातिपदिकत्वेन सुब्लोपो न स्यादिति धातुत्वेन सुब्लोपः करणीय इत्यतः धातुग्रहणं नामधातुषु विध्यर्थमपेक्षते इत्यतः तत्र ज्ञापकम्। अतः धातौ प्रातिपदिकसंज्ञानिवारणार्थं अधातुग्रहणम् आवश्यकमिति तत्र भाष्ये उपन्यस्तम्। एवं धातोः ज्ञापनेन सिद्धा प्रातिपदिकसंज्ञा न भवतीति दर्शयितुमेव अपि काकः श्येनायते इति तत्रोदाहृतम्। अपि काकः श्येनायते इति प्रत्युदाहरणत्वेन दत्तं नास्ति, किन्तु ज्ञापकविघटकतया तदुपात्तम्। यदा ज्ञापकविघटकत्वमस्ति तदा वस्तुतः प्रातिपदिकसंज्ञा नेष्टा। अत्र प्रातिपदिकत्वाभावो निरूपणीयः इत्यतः परिष्कृतार्थवत्त्वस्वीकारपक्षे एषा संज्ञा इत्यनेन प्रातिपदिकसंज्ञायां

स्वीक्रियमाणायमपि परिष्कृतार्थवत्त्वाभावादेव अस्य प्रातिपदिकत्वं न सिध्यति । एतत्संज्ञाफलभूतेत्यत्र प्रातिपदिकसंज्ञामादाय पुनस्तस्य निषेधः प्रत्ययान्ततया तत्र करणीयः । तदपेक्षया परिष्कृतार्थवत्त्वेनैव तत्र प्रातिपदिकसंज्ञानिवृत्तिः स्यात् । अतः श्येनायते इत्यत्र इष्टस्य प्रातिपदिकत्वाभावस्य आदौ प्राप्तिः ततः तन्निवृत्तिश्चेति प्रत्ययान्ततया तन्निवृत्त्यपेक्षया साक्षादेव तन्निवृत्तिरस्तु, तेनापि सिध्यति । अतः कर्मधारयपक्षे न दोषः ।

यदि वा तत्र कथञ्चित् प्रातिपदिकसंज्ञा साधनीया तर्हि एतत्संज्ञाफलभूतेत्यस्य परिष्कारः क्रियते । खट्वा इत्यादिषु स्त्रीप्रत्ययान्तेषु एतत्संज्ञाफलभूतविभक्तीतरस्य टाबादेः अपेक्षा वर्तत इत्यतः परिष्कृतार्थवत्त्वाभावात् प्रातिपदिकसंज्ञा न स्यात् । इष्यते च सा इत्यतः एतत्संज्ञाफलभूतविभक्तीतरेत्यत्र विभक्तैः प्रत्यये उपलक्षणत्वं स्वीक्रियते । तदा एतत्संज्ञाफलभूतप्रत्ययेतरप्रत्ययत्वम् इति लक्षणं भवति । खट्वा इत्यत्र या टाप्प्रत्ययः सः प्रातिपदिकसंज्ञाफलभूतेति कृत्वा लक्षणसमन्वयश्च भवति । तथा कृतेऽपि तन्निभमित्यादौ दोषः स्यात् । तथाहि तन्निभमित्यत्र निभशब्दादयः उत्तरपदप्रकृतिका एव भवन्ति । निभसङ्काशादयः शब्दाः केवलम् उत्तरपदे प्रयुज्यमाना वर्तन्ते । लोके तेषां सामान्येन स्वतन्त्रतया प्रयोगो न दृश्यते । किन्तु तत्रापि वस्तुतः प्रातिपदिकत्वमपेक्ष्यते । अतः तन्निभमित्यादौ परम्परया प्रातिपदिकत्वं साधनीयं भवति । तन्निभमित्यादिषु समस्ते यः सुप्रत्ययः सः वस्तुतः एतत्संज्ञाफलभूतप्रत्ययेतरप्रत्ययः इत्यतः तत्परकत्वात् निभशब्दस्य प्रातिपदिकसंज्ञा न प्राप्नोति । तेन च समासः अपि न सिद्ध्यति । अतः तत्र तस्यापि सुप्रत्ययस्य एतत्संज्ञाफलभूतप्रत्ययेतरत्वं परम्परया नास्तीति निरूप्यते । समासोत्तरं सुप्, तस्य निमित्तमस्ति अत्रत्यः समासः, तच्च निभशब्दस्य प्रातिपदिकत्वे एव वर्तते इत्यतः निभशब्दनिष्ठं प्रातिपदिकत्वं परम्परया समासोत्तरसुपः कारणं भवति । तद्वत् श्येनायते इत्यादिषु ते-इति विभक्तिः, श्येन इति प्रातिपदिकात् प्रवृत्ताः यादयः प्रत्ययाः, तदाश्रयतया एव तिबादयोऽपि आगच्छन्तीति तादृशपरम्परया वा श्येनायते इत्यादिप्रयोगे प्रातिपदिकत्वं साधयितुं शक्यम् । अतः परम्परया निरूपितत्वमिति प्रतिपाद्यते । एवं प्रातिपदिकसंज्ञानिरूपणेऽपि न दोषः इत्यतः अपि अत्र कर्मधारय एव कर्तुं शक्यः ।

तथैव मीमांसकसरणिरपि अत्र कर्मधारयपक्षस्य अनुकूलो भवति । मीमांसकास्तु निषादस्थपत्यधिकरणे षष्ठीतत्पुरुष-कर्मधारययोः प्रसङ्गमुद्घात्य तत्र षष्ठीतत्पुरुषे सम्बन्धे लक्षणा कार्येति गौरवात् कर्मधारय एव ज्यायान् इति स्वीकुर्वन्ति । एवञ्च यत्र षष्ठीतत्पुरुष-कर्मधारययोः प्रसङ्गस्तत्र कर्मधारय एव लघुत्वाद् आश्रयणीय इति मीमांसकानां सिद्धान्तः । एवम् वैयाकरणानामपि सिद्धान्ते षष्ठीतत्पुरुषापेक्षया अन्तरङ्गत्वात् कर्मधारय एव ज्यायान् । षष्ठीतत्पुरुषः सम्बन्धमूलकः, सम्बन्धस्य च बाह्यार्थापेक्षत्वमस्तीति सः बहिरङ्गः । कर्मधारयस्तु स्वार्थे एव तत् पर्यवस्यतीत्यतः बाह्यार्थनिरपेक्षत्वात् अन्तरङ्गः । एवं स्वार्थपर्यवसायित्वात् अन्तरङ्गत्वेन कर्मधारये लाघवम् । अनेनापि कारणेनात्र कर्मधारयसमासमेव स्वीकुर्मः ।

उपसंहारः

एवं पूर्वोक्तैः कारणैः एतत्संज्ञेत्यत्र एतस्य संज्ञेति षष्ठीतत्पुरुषापेक्षया एषा चासौ संज्ञेति कर्मधारयः ज्यायानिति यथामति निरूपितमत्र इति शम् ।

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मेघदूतस्य सांस्कृतिकमीमांसा

डा. सत्येन्दु शर्मा¹

शोधसारः

महाकवीनां कौशलमेतद् यत् स नैव गृहीतं वस्तु सामान्यतया वर्णयति, अपितु रसगुणालङ्कारादिभिः मधुरमास्वाद्यं सरसं काव्यरसालं रचयति । एतादृशेषु महाकविषु कालिदासः स्वकवित्वशक्त्या निखिलजगति अद्वितीयं नाम विद्यते । तस्य महाकाव्यद्वयं नाटकत्रयं वा यथा सहृदयाणां चित्तमावर्जयति, तथैव खण्डकाव्यं मेघदूतमपि मनोमुग्धं करोति । लघुकलेवरे काव्येऽस्मिन् भार्याविप्रयुक्तस्य उत्कण्ठितचेतसः यक्षस्य मेघमाध्यमेन स्वप्रियायै सन्देशवचनं वर्णितमस्ति, परञ्चाल अन्तःप्राणवायुवद् भारतीयसंस्कृतेः सौन्दर्यसम्पत् स्पन्दते । शोधपत्रेऽस्मिन् मेघदूतस्य सांस्कृतिकदृष्ट्या मीमांसैव अभीष्टं वर्तते ।

यक्षस्य संक्षिप्तेतिवृत्ते विलसति भारतीयसंस्कृतेर्वैशिष्ट्यम् । कालिदासेन सर्वदेशशीर्षभूतस्य भारतस्य विविधवर्णा संस्कृतिः समारोपिता, या निम्नाङ्कितेषु शीर्षकेषु प्रस्तोतुं यथोचिता स्यात् -

सामाजिकसंस्कृतिः - प्राचीनकालादेव भारतं कृष्यवलम्बितः देशः आसीत् । कृषिश्च वृष्ट्यवलम्बिता आसीत् । जलदं विना न कृषिः फलति, नान्नं लब्धुं शक्यते, न च अन्नं विना जीवनं सम्भवति । सृष्टिचक्रे मेघस्य महत्त्वं निरूपयन् भगवान् श्रीकृष्णः भगवद्गीतायां कथयति यद् अन्नाद् एव भूतानि जायन्ते, अन्नं च मेघाद् उत्पद्यते, मेघश्च यज्ञाद् भवति -

अन्नाद् भवन्ति भूतानि पर्जन्यादन्नसम्भवः ।

यज्ञाद् भवति पर्जन्यो यज्ञः कर्मसमुद्भवः ॥ (भगवद्गीता 3.14)

कृषकाः क्षेत्रेषु मासान् परिश्रमं कुर्वन्ति सयत्नं सस्यसम्पत्तये, परञ्च काले यदि पर्जन्यः न वर्षति, तदा तेषां कृतानि सर्वाणि प्रयत्नानि व्यर्थानि भवन्ति । कृषकाणां श्रमस्वेदबिन्दवः सस्यरूपेण परिणम्यन्ते जीमूतने इति कारणात् कृषिवलाः सोत्कण्ठं मेघागमनं प्रतीक्षन्ते, तस्मिन् समागते च तस्य सहर्षं स्वागतं कुर्वन्ति । मेघदूते महाकविः कालिदासः ग्रामीणललनाभिः प्रीतिपूर्णलोचनैः मेघस्य अवलोकनस्य सरसं चित्रं प्रस्तौति -

त्वय्यात्तं कृषिफलमिति भूरविलासानभिज्ञैः

प्रीतिसिग्नैर्जनपदवधूलोचनैः पीयमानः । (पूर्वमेघः 16)

ग्रीष्मकाले धरित्री सन्तप्ता भवति, पादपाः, पशुपक्षिणः जनसमूहश्च देहदाहककिरणानां तापतैक्षण्याद् व्याकुला भवन्ति । बहुल अर्ककिरणशोषणाद् जलाभावश्च जायते । तेषां ग्रीष्मसन्तप्तानां जीवानामाश्रयः सिद्ध्यति जलद एव ।

बहवो जनाः स्वगृहं स्वजनं च विहाय अर्थोपार्जनाय दूरदेशान् व्रजन्ति । परञ्च मेघे समागते सति

तेषां चित्तं मथ्नाति मन्मथः । स्मरप्रेरिताः ते अनायासं सहचारिण्याः स्मरन्ति । तस्मात् प्रियसमागमं कृषिकर्म च अभिलक्ष्य वर्षर्तौ ते स्वगृहं प्रत्यागच्छन्ति । ये प्रवासिनः पथि श्रमात् खिन्नाः विश्रामं कुर्वन्ति, तान् निजप्रियगर्जनैः झटिति गृहं गन्तुं प्रेरयति मेघः (उत्तरमेघः 36) 12 अतः प्रवासिजनानां पत्न्यः आकाशारूढं मेघं समवलोक्त्य “सम्प्रति नूनम् आगमिष्यति मे प्रियः पतिः” इति समागमविश्वासात् प्रीताः भवन्ति (पूर्वमेघः 8) 13

एवमप्रकारेण मेघः ग्रीष्मसन्तप्तानां कामसन्तप्तानां च युगपत् शरणं सिद्धयति । तस्मादुच्यते महाकविना मेघः - “सन्तप्तानां त्वमसि शरणम् (पूर्वमेघः 7) 1”

भारतीयसंस्कृतौ विवाह एकः पवित्रः सामाजिकः संस्कारः मन्यते यत्र वरः वधूश्च आजीवनं पारस्परिकमनुकूलं आचरितुं प्रतिजानीतः निर्वहतश्च । उभयोः दाम्पत्यजीवनस्य आधारचक्रद्वयं त्यागः विश्वासश्च भवति । आजीविकाहेतोः यदि पतिः प्रवासं याति तदा पत्नी गृहकर्माणि सम्पादयन्ती आत्मविश्वासात् तस्य प्रत्यागमनस्य प्रतीक्षायां दिनानि गणयन्ती विरहावधिं यापयति । सा सर्वाणि गृहकर्माणि सम्पादयति, परञ्च आभूषणशृङ्गारादिं परत्यज्य पतिव्रतं पालयति । तथैव प्रवासी पतिरपि एकपत्नीव्रतम् अनुपालयन् सधैर्यं पत्न्याः स्मरन् वियोगतापं सहते । मेघदूते महाकविः कालिदासः शापाद् वर्षपर्यन्तं दूरीभूतयोः यक्षयक्षिण्योः व्याजात् भारतीयसंस्कृत्यनुरूपं दाम्पत्यस्य गाढप्रणयं चित्रयति । पत्नीविरहव्याकुलः गृह्यकः कृशकायो भवति, तथापि स आत्मना आत्मानम् अवलम्ब्य प्रियायाः चिन्तातुरः । यक्षस्य अर्धाङ्गिणी यथा तस्य द्वितीयं जीवनमस्ति (उत्तरमेघः 20) । तस्मात् स मेघेन स्वकुशलं प्रेषयितुमिच्छन् दयितायाः जीवनं त्वातुं यतते (पूर्वमेघः 4) 14

इतस्तावद् यथा वर्णिता यक्षिण्यपि पतिविरहकारणाद् हिमहता कमलिनी इव दृश्यते (उत्तरमेघः 20) । निरन्तररोदनात् शुष्केनेत्रा, उष्णानिःश्वासाद् परिणतवर्णाधरोष्ठा, केशसंस्काराभावाद् अपूर्णदर्शना सा दैन्यदशागत इन्दुरिव परिलक्ष्यते (उत्तरमेघः 21) 15 मनोव्याधाकारणात् कृशकायभूता सा त्यक्ताभूषणा (उत्तरमेघः 30) मलिनवसना (उत्तरमेघः 23) तैलादिरहिताद् जलस्नानात् स्पर्शकठिनाम् (उत्तरमेघः 28) एकवेणीं धारयन्ती अकर्तितनखा अस्ति (उत्तरमेघः 29) 16, कज्जलशून्यलोचना अस्ति (उत्तरमेघः 32) । सा कदापि पूजनव्याकुला भवति, कदापि पतिसदृशाकारं चित्तं रचयति कदापि सारिकां पतिविषयकं प्रश्नं पृच्छति (उत्तरमेघः 22) 17, कदापि वीणां गृहीत्वा पतिनामचिह्नं गानं गातुं प्रयतते (उत्तरमेघः 23) 18, कदापि च विरहदिवसे स्थापितैः देहलीदत्तपुष्पैः अवधेः शेषान् मासान् गणयन्ती दृश्यते (उत्तरमेघः 24) 19

एवमप्रकारेण कामसूलकारेण निर्दिष्टं “प्रवासे मङ्गलमात्राभरणा देवतोपवासपरा वार्तायां स्थिता गृहानवेक्षेत (कामसूलम् 4.1.42) 1” इति सूत्रानुरूपमेव यक्षिण्याः प्रवासचर्या वर्णिता दृश्यते ।

अलकावर्णनक्रमे महाकविः तत्त्वत्यानां बालिकानां गुप्तमणिः इति दैशिकक्रीडायाः वर्णनं करोति

2. यो वृन्दानि त्वरयति पथि श्राम्यतां प्रोषितानां । मन्दस्निग्धैर्ध्वनिभिरबलावेगमोक्षैस्तु कानि । मेघदूतम् उत्तरमेघः 36
3. त्वामारूढं पवनपदवीमुदूहीतालकान्ताः । प्रेक्षिष्यन्ते पथिकवनिताः प्रत्ययादाश्वस्यतः ॥ मेघदूतम् पूर्वमेघः 8
4. प्रत्यासन्ने नभसि दयिताजीवितालम्बनार्थी । जीमूतेन स्वकुशलमर्थी हारयिष्यन् प्रवृत्तिम् । मेघदूतम् पूर्वमेघः 4
5. नूनं तस्याः प्रबलरुदितोच्छ्वनेनैवं प्रियायाः । निःश्वासानामशिशिरतया भिन्नवर्णाधरोष्ठम् । हस्तस्यस्तं मुखमसकलव्यक्ते लम्बालकत्वादिन्दोर्दैन्यं त्वदनुसरणक्लिष्टकान्तेर्बिभर्ति ॥
6. स्पर्शक्लिष्टामयमितनखेनासकृत्सारयन्तीं गण्डाभोगात्कठिनविषमामेकवेणीं करेण ।
7. आलोके ते निपतति पुरा सा बलिव्याकुला वा मत्सादृश्यं विरहतनु वा भावगम्यं लिखन्ती । पृच्छन्ती वी मधुरवचनां सारिकां पञ्चरस्थां कच्चिद्धर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति ॥
8. मद्रोलाङ्कं विरचितपदं गेयमुदात्तकामा ।
9. शेषान् मासान् विरहदिवसस्थापितस्यावधेर्वा विन्यस्यन्ती भुवि गणनया देहलीदत्तपुष्पैः ।

(उत्तरमेघः 23) ।¹⁰ यथा प्रसिद्धः टीकाकारः मल्लिनाथजीवः शब्दार्णवकोशस्य श्लोकमुद्धरति “गुप्तमणिः” इति क्रीडां स्पष्टयितुम् -

रत्नादिभिर्बालुकादौ गुप्तैर्द्रष्टव्यकर्मभिः ।

कुमारीभिः कृता क्रीडा नाम्ना गुप्तमणिः स्मृता ॥ (रिग्मी, पृ. 147)

द्वारपार्श्वयोः शङ्खपद्मयोः चित्रणं गृहमङ्गलार्थं भवति इति लोकप्रचलिता परम्पराऽपि यक्षभवनस्य वर्णने महाकविना समुपन्यस्ता (उत्तरमेघः 17) ।¹¹ तथैव नेत्रस्पन्दनम् (उत्तरमेघः 32) ।¹² उरुस्फुरणं (उत्तरमेघः 33) ।¹³ च आगामिनं शुभं सङ्केतयति इति लोकमान्यतापि प्रदर्शयति महाकविः कालिदासः । यथोक्तं च उक्तोभयोः प्रसङ्गे निमित्तनिदाने -

इष्टप्राप्तिं दृशोरुर्ध्वमपाङ्गे हानिमादिशेत् । (रिग्मी, पृ. 207)

ऊरोः स्पन्दाद्वर्तिं विद्यादूर्वोः प्राप्तिं सुवाससः । (210)

भौगोलिकसंस्कृतिः - मेघमार्गस्य वर्णनक्रमे भारतीयसंस्कृतेः गौरवभूतं भौगोलिकं सौन्दर्यमपि यथेष्टं वर्णितमस्ति । नदीषु गङ्गा यमुना सरस्वती नर्मदा शिप्रा वेतवती निर्विन्ध्या गन्धवती गम्भीरा चर्मण्वती च यथास्थलं चारुतया वर्णिताः । पर्वतेषु रामगिरिः आम्रकूटः विन्ध्यः नीचैः देवगिरिः हिमालयः कौञ्चः कैलासश्च वैशिष्ट्येन वर्णिताः । तथैव स्थलेषु माल-दशार्ण-विदिशा-दशपुर-ब्रह्मावर्त-कुरुक्षेत्र-कनखल-उज्जयिनी-अलका इत्येतेषामुल्लेखः विद्यते ।

धार्मिकसंस्कृतिः - यद्यपि महाकविः कालिदासः मेघदूते विप्रलम्भशृङ्गाररसं प्रवाहयति, परञ्च प्रसङ्गतः स यत्पूर्वकं धर्मकेन्द्राणि वर्णयन् परिलक्ष्यते । निर्वासितस्य यक्षस्य वासस्थलव्याजेन स रामगिरिं निर्दिशति यत्त्रयं जलं मातुः सीतायाः स्नानकारणात् पवित्रमस्ति (पूर्वमेघः 1) ।¹⁴ यत् च मेखलासु भगवतः श्रीरामचन्द्रस्य चरणचिह्नमङ्कितं वर्तते (पूर्वमेघः 12) ।¹⁵ मेघस्य गन्तव्यं सूचयन् यक्षो वदति यद् अलका सा नाम नगरी यस्याः भवनानि बाह्योपवने स्थितस्य भगवतः शिवस्य शिरोज्योत्स्नया धौतानि भवन्ति (पूर्वमेघः 7) ।¹⁶ रामगिरिः समारभ्य शिवेन्दुचन्द्रिकाभिः प्रकाशितामलकां यावद् मेघमार्गप्रदर्शनच्छलेन महाकवेः कालिदासस्य तीर्थयात्रावर्णनं यथा श्रीरामतः शिवपर्यन्तमभीष्टमस्ति । शिवभक्तः कालिदासः मार्गवक्रत्वेऽपि मेघमुज्जयिनीं गत्वा देवाधिदेवस्य महाकालस्य सायंकालीने पूजने पटहकार्यं कर्तुं प्रेरयति (पूर्वमेघ 34) ।¹⁷ तदा देवगिरी नित्यं निवसतः स्कन्दस्य जलाभिषेकाय कथ्यते मेघः (पूर्वमेघ 43) ।¹⁸ तत्पश्चात् धार्मिकं महत्त्वं पश्यता गङ्गाजलं पीत्वा (पूर्वमेघ 50) ।¹⁹ मेघः हिमाचलं (पूर्वमेघ 52)²⁰ गन्तुमुद्यते यत् कस्मिंश्चित् पाषाणे प्रकटस्य भगवतः शम्भोः पादन्यासस्य दर्शनं कृत्वा श्रद्धालवः भक्ताः

10. अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः संक्रीडन्ते मणिभिरमरप्रार्थिता यत् कन्याः ॥

11. द्वारोपान्ते लिखितवपुषौ शङ्खपद्मौ च दृष्टा ।

12. त्वय्यासन्ने नयनमुपरिस्पन्दि शङ्खे मृगाक्ष्याः ।

13. यास्यत्यूरुः सरसकदलीस्तम्भगौरश्चलत्वम् ।

14. यक्षश्चक्रे जनकतनयास्नानपुण्योदकेषु स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु ।

15. वन्द्यैः पुसां रघुपतिपदैरङ्कितं मेखलासु ।

16. गन्तव्या ते वसतिरलका नाम यक्षेश्वराणां बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या ।

17. अप्यन्तस्मिन् जलधर महाकालमासाद्य काले स्थातव्यं ते नयनविषयं यावदत्येति भानुः ।

कुर्वन् सन्ध्याबलिपटहतां शूलिनः श्लाघनीया मामन्द्राणां फलमविकलं लप्स्यसे गर्जितानाम् ॥

18. तत् स्कन्दं नियतवसतिं पुष्पमेघीकृतात्मा पुष्पासारैः स्रपयतु भवान् व्योमगङ्गाजलाद्रैः ।

19. तस्माद् गच्छेन्ननुकनखलं शैलराजावतीर्णां जह्मोः कन्यां सगरतनयस्वर्गसोपानपङ्क्तिम् ।

20. तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः ।

निष्पापाः देहत्यागानन्तरं शाश्वतगणपदं प्राप्नुवन्ति (पूर्वमेघ 55)।²¹ तदनन्तरं कैलासपर्वतस्य दर्शनं (पूर्वमेघ 58)²² मानसरोवरस्य जलपानं (पूर्वमेघ 62)²³ कर्तुमुपदिश्यते मेघः ।

ऐतिहासिकसंस्कृतिः - मनसा कल्पितं किमपि दातुं समर्थः समुद्रमन्थनादधिगतः कल्पवृक्षः लोकप्रसिद्धोऽस्ति । स कल्पवृक्ष अलकावैभवप्रसङ्गे महाकविना वर्णितः (उत्तरमेघः 11)।²⁴ डा. वासुदेवशरण अग्रवालमहोदयः एतदुद्धरणं स्पष्टयति यथा -

“कल्पवृक्षो से वस्त्र-आभूषण, अन्न-पान और सुन्दरी कन्याओं के उत्पन्न होने का अभिप्राय भारतीय साहित्य में बहुत पुराना था । जातक, रामायण, महाभारत, जैन साहित्य एवं पुराणों के भुवनकोष आदि में इसके उल्लेख एवं सांची भरहुत की कला में इसका अंकन पाया जाता है ।” (अग्रवाल 234)

महाकविः महाभारतस्य महाभयङ्करम् ऐतिहासिकं सङ्ग्रामस्थलं कुरुक्षेत्रमपि वर्णयति यत्र तीक्ष्णबाणप्रहारैः अर्जुनेन क्षत्रियाणां शिरांसि छिन्नानि (पूर्वमेघ 48) । एतदतिरिक्तं यथास्थलं अन्तःसलिलायाः सरस्वत्याः नद्याः परशुरामकीर्तिसूचकस्य क्रौञ्चपर्वतस्य अन्येषाञ्च ऐतिहासिकस्थलानां वर्णनानि दृश्यन्ते ।

दार्शनिकसंस्कृतिः - संसारवत् मानवजीवनमपि न सर्वदा एकसमानं तिष्ठति । परिवर्तता कालचक्रेण सह जनानां जीवने प्रारब्धवशात् सुखदुःखानि समायान्ति । न सुखं स्थायी भवति न च दुःखम् । कस्यचिदपि जीवने सुखानन्तरं दुःखं दुःखानन्तरं सुखं च समापतत्येव । यथोक्तं महाकविना भासेनाऽपि -

कालक्रमेण जगतः परिवर्तमाना

चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः ॥ (स्वप्नवासवदत्तम् 1.4)

जनजीवने सुखदुःखयोः दशान्तरस्य अवश्यम्भावितां संसूचयन् महाकविः कालिदासः दुःखकाले धैर्यधारणस्य पारम्परिकं चिन्तनं प्रतिपादयति यत्र कस्यापि जनस्य जीवने केवलं सुखं, नैव च कस्यापि जीवने केवलं दुःखमेव तिष्ठति -

कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा

नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥ (उत्तरमेघः 46)

प्रत्येकस्य जनस्य राजकीयं सामाजिकं नैजं वा नियतं कर्तव्यं भवति । कर्तव्यपालनाय सर्वो भवति स्वाधीनः । मेघदूते कान्तया सह प्रमोदमनुभवन् यक्षोऽपि स्वकर्तव्ये प्रमादमकरोत्, यस्मात् कारणात् स्वामिना कुबेरेण वर्षपर्यन्तं स निर्वासितः, कान्तावियोगस्य गुरुदुःखम् च अनुभूतवान् । कर्तव्येषु तुच्छमपि अवहेलनं जनं घोरं दुःखं नयति । तस्माद् आत्यन्तिके सुखे रममाणोऽपि जनः कर्तव्येषु न कदापि प्रमादं कुर्यात् । यथा “चरैवेति” (ऐतरेयब्रह्मणम् 33.3.1) सूत्रेण “कुर्वन्नेवेह कर्माणि जिजीविषेच्छतं समाः (ईशावास्योपनिषद् 2)” चेति वचनैः श्रुतिः कर्मवादं शिक्षयति, भगवद्गीता “नियतं कुरु कर्म त्वमिति” (भगवद्गीता 3.8) कर्तव्यपालनमुपदिशति च तथैव महाकविः कालिदासः यक्षदशावर्णनेन सर्वथा कर्तव्यपालनस्य दर्शनं प्रतिपादयति ।

निष्कर्षतो वक्तुं शक्यते यद् मेघदूते महाकविना कालिदासेन विरहविलापं कुर्वतः यक्षस्य काव्यमयं वर्णनं कृतम्, परञ्च यक्षदशावर्णनक्रमे तेन भारतीयसंस्कृतेः अद्भुतं सौन्दर्यं चित्रितम् ।

21. तत्र व्यक्तं दृष्टि चरणन्यासमर्धेन्दुमौलेः शश्वत्सिद्धैरुपचितबलिं भक्तिनमः परीयाः ।

यस्मिन् दृष्टे करणविगमादूर्ध्वमुद्धूतपापाः संकल्पन्ते स्थरणपदप्राप्तये श्रद्धधानाः ॥

22. कैलासस्य त्रिदशवनितादर्पणस्यतिथिः स्याः ।

23. हेमाम्भोजप्रसवि सलिलं मानसस्याददानः ।

24. एकः सूते सकलमबलामण्डनं कल्पवृक्षः ।



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जान्-म्यूर-प्रणीतस्य 'श्रीपौलचरितम्' इति महाकाव्यस्य

संस्कृतालङ्कारशास्त्रदृष्ट्या समीक्षात्मिका विमृष्टिः

डा. सौम्यजित् सेनः¹

प्रबन्धसारः

संस्कृतखृष्टीयसाहित्ये प्रतीच्यभवैः प्रख्यातप्राच्यतत्त्वविद्भिः प्राध्यापकैः जान्म्यूरवर्यैर्महामोक्तुः श्रीयेषूखृष्टस्य मुख्येषु चतुर्षु शिष्येष्वन्यतमस्य श्रीपौलस्य जीवितचरितादिवर्णनपरं दशसर्गयुतं महाकाव्यं प्रणीतं श्रीपौलचरितम् इति। प्रकृते प्रबन्धे मयास्य समासेन विषयविश्लेषणपूर्वं संस्कृतालङ्कारशास्त्रदृष्ट्या महाकाव्यत्वविचारो विस्तृततया समुपन्यस्तः। अपि च, प्रसङ्गगत्या काव्यस्यास्य यथा गुणसमीक्षापि साधिता तथैव कवेः रचनाशैल्यपीह प्रतिपादिता।

कुञ्चिकापदनिचयाः -संस्कृतखृष्टीयसाहित्यम्, जान्-म्यूरः, श्रीपौलचरितम्, येषूखृष्टः, पौलः, महाकाव्यम्, अलङ्कारतत्त्वम्, गुणसमीक्षा, रचनाशैली च।

उपोद्घातः

महामोक्तुः श्रीयेषूखृष्टस्य परमशिष्यस्य श्रीपौलस्य जीवितचरितादिवर्णनपरं प्रख्यातप्राध्यापकैः जान्म्यूरवर्यैर्विरचितमिदं श्रीपौलचरितम् इति दशाध्यायान्वितं महाकाव्यं संस्कृतखृष्टीयसाहित्यस्य सुतरामेवोज्ज्वलमेकं ग्रन्थरत्नम्। काव्यस्यास्य श्रीयेषूखृष्टप्रेरितपौलचरितमित्यपरं नामापि कविना काव्यान्तिमे प्रदत्तम्। श्रीयेष्वचतुर्षु प्रमुखशिष्येषु श्रीशीलः (परं पौलनाम्ना ख्यातः) प्रभोर्दर्शनमवाप्य बहु कष्टं सहमानोऽपि खृष्टधर्ममाश्रित्य देशेषु तथा विदेशेषु तद्धर्मप्रचाराय प्राणपातमकार्षीत् तथा च खृष्टीयमतानि सर्वत्र प्रचारयामास इत्येतत्सर्वमत्र काशितं कविना। साधारणतया महाकाव्येऽध्यायाः 'सर्ग'नाम्नैव कथ्यन्ते इति तावत् संस्कृतालङ्कारिकाणां मतम्। परन्त्वस्मिन् खलु सर्गा 'अध्याय'-पदेन निरुक्ताः। दशसु अध्यायेषु सन्ति साकल्येन एकोनविंशत्यधिकनवशतसंख्यकाः (११९) श्लोकाः। समग्रेऽस्मिन्महाकाव्ये विद्यमानानामध्यायानां नामानि तथा तदनुसारञ्च तेषां श्लोकसंख्याः क्रमशोऽधस्ताद्विदिश्यन्ते -

पीठिका - १

अध्यायः	अध्यायनाम	श्लोकसंख्या
प्रथमः	श्रीयेषूखृष्टहन्तृयहूदीयलोकपरावृत्तिः	१२९

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द्वितीयः	श्रीपौलपुनर्जन्म	६२
तृतीयः	पौलप्रथमयात्राकथनम्	६८
चतुर्थः	पौलद्वितीययात्राकथनम्	११९
पञ्चमः	पौलतृतीययात्राकथनम्	८४
षष्ठः	पौलस्य कारालयनिवासः	१५३
सप्तमः	पौलस्य रोमागमनम्	७७
अष्टमः	पौलकृतभक्त्यादिवर्णनम्	६६
नवमः	पौलप्रतिपादितखृष्टीयमतसंक्षेपः	२०८
दशमः	शेषोपदेशः	१९
दशाध्यायाः		साकल्येन – ११९

हस्ताधिगतं संस्करणम्

श्रीपौलचरितम् इति महाकाव्यस्य यत्खलु संस्करणं मद्धस्तगतमभवत्, यदुपजीव्य च मया गवेषणाप्रबन्धस्यास्याध्ययनं तथा समीक्षणं प्रवृत्तं, तद्धि कोलकाता-स्थितस्य ‘Bishop’s College Press’ इत्यतः पञ्चाशदुत्तराष्टादशशततमे (१८५०) खृष्टाब्दे W.H. Haycock - महोदयेन प्रकाशितम्। परमस्य मुद्रणं तु कोलकातायाः ‘Encyclopædia Press’ – इत्यतो जातम्। अत्र प्रत्येकं श्लोकस्य हिन्दी-वङ्ग-भाषानुवादाभ्यां समं ग्रन्थस्यादावेव समग्रस्यास्य काव्यस्य प्रत्यध्यायं प्रतिश्लोकञ्च स्वयमेव महाकविनाङ्गलभाषायां विरचितोऽनुवादोऽपि विद्यमानोऽवलोक्यते। हिन्दीभाषानुवादकस्य तथा वङ्गभाषानुवादकस्य नाम यथाक्रमेण सम्माननीयः डब्ल्यू.एच्. पारकिन्स-वर्यः (W.H. Perkins) तथा श्रद्धेयः कृष्णमोहनव्यानार्जी-वर्यः (Krishna Mohan Banerjee) च। अस्य ग्रन्थस्य प्रथमं संस्करणं कोलकातातः ‘Encyclopædia Press’ – इत्यतः प्रकाशितम् अष्टाचत्वारिंशदुत्तराष्टादशशततमे (१८४८) खृष्टाब्दे। ततश्चास्य बहूनि संस्करणानि प्रकाशितानि। आद्ये संस्करणे ग्रन्थस्य शीर्षकमासीत् ‘श्रीपौलचरितम्’ इति। परन्तु परवर्तिषु संस्करणेष्वस्य पूर्वोक्तनाम्ना साकं ‘श्रीयेषूखृष्टप्रेरितपौलचरितम्’ इत्यपि नाम दृग्गोचरीभवति।

महाकाव्यस्य विषयवस्तु

प्रख्यातप्राच्यतत्त्वविदा प्रणीतस्यास्य महाकाव्यस्य विषयस्तु प्राधान्येन श्रीपौलस्य पूतजीविते संघटितवृत्तजातानि तथा तेन समासतः प्रतिपादितानि खृष्टीयमतान्युपजीव्य पल्लवितः। जगतो यो हि गुरुः, यः किल बान्धवः, यस्तावन्मोक्ता यश्च प्रभुस्तेन श्रीयेषूवर्येण प्रचारितस्य धर्मस्य प्रसिद्धये नियुक्तानां प्रभोः शिष्याणां मध्येऽन्यतमः पौलाभिव्यः शिष्यो विदेशेषु प्रभोर्देशः केन प्रकारेण वितस्तारेतुयेव विषयो नितरामेव सुललितेन वचोविन्यासेन विन्यस्तोऽत्र कविना। खृष्टीयमतप्रचारसम्बन्धिनि विषयेऽस्मिन्नवहितानां जनानां ज्ञानविवृद्धये तथा च श्रीखृष्टस्य प्रधानभूतेषु शिष्येष्वन्यतमेन श्रीपौलेन खृष्टधर्मस्य समग्रेऽपि विश्वे कथंप्रकारः प्रचारोऽभवदिति प्रदर्शयितुमेव कवेरयं प्रयास इति मन्मतिः। किञ्च, नवमेऽध्याये तेन सुष्ठुतया खृष्टधर्मीयतत्त्वानि यथा प्रतिपादितानि तथैव तद्धर्मप्रचाराय तेन कीदृक् कष्टमनुभूतं, तदपि सम्यक्तयात्र काशितम्। तथाहि धर्मतत्त्वप्रतिपादनादेकतो यथा काव्यमिदं वादग्रन्थत्वेन स्वीकर्तुं शक्यते, तथैव श्रीयेषूप्रेरितशिष्येष्वन्यतमस्य श्रीपौलस्य पूतमजीविताश्रितत्वात्

चरितकाव्यत्वेनापि अभिधातुमलमिति विशेषः ।

अन्वर्थसंज्ञात्वम्

श्रीमयूरपादैः प्रणीतस्यास्य श्रीपौलचरितम् इति महाकाव्यस्याभिधाद्वयं सम्पूर्णग्रन्थस्य सूक्ष्मेक्षिकयावेक्षणादस्माकं नयनयोः पान्थायते । तानि च नामानि यथा –

श्रीपौलचरितम्

काव्यस्यास्यादौ नामकरणपृष्ठे तथा चतुर्थे पञ्चमे अष्टमे नवमे दशमे चाध्याये नामैतदस्माभिरालक्ष्यते । श्रीयुक्तः पौलः श्रीपौल इति शाकपार्थिवादिवत्समासः, ततस्तस्य चरितमिति षष्ठीतत्पुरुषसमासे ‘श्रीपौलचरितमि’ति पदं निष्पन्नम् ।

श्रीयेषूखृष्टप्रेरितपौलचरितम्

महाकाव्यस्यास्यान्तिमेऽस्माभिरेतन्नाम दृश्यते । तत्र मुद्रितमस्ति – ‘समाप्तञ्चेदं श्रीयेषूखृष्टप्रेरितपौलचरितं’ (श्रीपौलचरितम्, पृ. १०८) इति । श्रीयुक्तः येषूखृष्टः श्रीयेषूखृष्ट इति शाकपार्थिवादिवत्समासः । श्रीयेषूखृष्टेन प्रेरितः श्रीयेषूखृष्टप्रेरित इति तृतीयातत्पुरुषः । ततश्च श्रीयेषूखृष्टप्रेरितः पौल इति कर्मधारयः । तस्य (श्रीयेषूखृष्टप्रेरितपौलस्य) चरितमिति षष्ठीसमासे श्रीयेषूखृष्टप्रेरितपौलचरितमिति समस्तं पदं निष्पद्यते ।

व्याकरणदिशा नितरामेव सङ्गतेयं संज्ञा विशेषतया काव्यस्यास्य प्रधानचरितस्य श्रीपौलस्य श्रीयेषूखृष्टप्रेरितत्वं सूचयति येन परमकारुणिकस्य भगवत ईश्वरपुत्रस्य श्रीयेषूखृष्टस्य यथा प्राधान्यं प्रकाश्यते, सममेव श्रीपौलस्यापि दैवत्वं स्फुटीभवति तस्य धराधाम्नि श्रीयेष्वैव प्रेरितत्वादित्यत्र न कश्चित्सन्देहावसरः ।

अत्र श्रयतीति व्युत्पत्त्या श्रि-धातोः क्विपि दीर्घे च श्रीः इति रूपम् । लक्ष्मीः, शोभा, सम्पत्तिः, विभूतिः, प्रभा, कीर्तिः, मतिः, वृद्धिः, सिद्धिः, तिवर्गः, अधिकारश्चेत्यादयोऽर्थाः श्रीशब्दस्य भवितुमर्हन्ति । अपि च, देवादीनां नाम्नः प्राक् श्रीशब्दस्य प्रयोग एव शास्त्रसम्मतः ।

चर्-धातोः अर्त्तिलूधूसूखनसहचर इतः (पाणिनीयसूत्रम्, ३.२.१८४) इति सूत्रेण इत-प्रत्यये चरितेति रूपम् । स्वभावे चेष्टिते व्रतकर्माद्यनुष्ठाने लीलादौ च प्रयुज्यते पदमिदम् । अतः श्रीपौलस्य स्वभावं चेष्टितं तथा लीलां प्रद्योतयति महाकाव्यमद इत्यत्र नास्ति काचित्संशीतिः ।

महाकाव्यं लक्ष्यता विश्वनाथेन ‘साहित्यदर्पण’स्य षष्ठेऽध्याये सुस्पष्टतया महाकाव्यस्य नामकरणविषये व्यक्तीकृतं तावत्स्वमतम् –

‘कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा ।’ (साहित्यदर्पणः, ६.३०२) इति ।

अत्र लक्षणस्थं वृत्तपदं वर्णयता प्रख्यातवङ्गीयटीकाकृता श्रीहरिदाससिद्धान्तवागीशेन साहित्यदर्पणस्य ‘कुसुमप्रतिमा’ख्यायां टीकायामाटीकितं यत् –

‘अनयोर्विशचरितशब्दपर्यन्तव्यवहारे तु वृत्तनामत्वम् ।’ इति ।

तथाह्वल मयूरविरचिते काव्येऽपि नायकस्य श्रीपौलस्य चरितमाश्रित्यैवास्य नामकरणं खलु विहितं कविना । तेन श्रीयेषूप्रेरितपौलस्यापारा तथा जगन्मोहिनी प्रख्यातिश्चतुर्षु दिक्षु यथा सूचिता भवेत्तथा चाज्ञातखृष्टवृत्तान्तानां समेषां मनुजनूनामनुसन्धित्सुर्दृष्टिर्यथास्मिन् समापतेदित्याकाङ्क्षमाणेन महाकविना जान्मयूरवर्येण प्रभोः श्रीयेष्वोऽन्यतममुख्यशिष्यस्य श्रीपौलस्य जीवनं तथा चरितमाधारीकृत्य प्रणीतस्यास्य महाकाव्यस्यान्वर्थं तथा गर्भितार्थप्रकाशकं नाम प्रादायि ‘श्रीपौलचरितमि’ति ‘श्रीयेषूखृष्टप्रेरितपौलचरितमि’ति वा मामकः सुनिश्चितो राद्धान्तः ।

आलङ्कारिकदृष्ट्या महाकाव्यत्वविमृष्टिः

जगत्प्रभोः प्रधानशिष्यस्य श्रीपौलस्य जीवनं तथा तच्चरितमाहात्म्यं वर्णयितुकामेन कविना श्रीजान्मयूरपादेन प्रणीतस्यास्य काव्यस्याधुना संस्कृतालङ्कारिकदिशा महाकाव्यत्वविचारो विधीयते। तदर्थमादावेव महाकाव्यस्य लक्षणमस्माभिः ज्ञेयम्। यद्यप्यालङ्कारिकाणां मतं सदैव मिथः साम्यं नैवोपैति, तथापीह प्रकृतकाव्यस्य महाकाव्यत्वं प्रतिष्ठापयितुमनेकेषामेव संस्कृतालङ्कारिकाणां लक्षणानि परीक्षितानि। तथाहि महाकाव्यविषयकमेकैकं तत्त्वमुपजीव्यान् विधीयते समासेनालोचना महाकाव्यस्यास्य –

सर्गबन्धत्वम्

महाकाव्यस्यान्यतमेषु वैशिष्ट्येष्वामादावेव सर्गबन्धत्वमुररीकृतम्। प्रायः सर्वेषामेवालङ्कारिकाणां मतानि नैव भिद्यन्ते विषयेऽस्मिन्। तथाहि प्रख्यातटीकाकृता हरिदाससिद्धान्तवागीशेन साहित्यदर्पणस्य कुसुमप्रतिमाख्यायां टीकायां ‘सर्गबन्धो महाकाव्यमिति बिन्दुं वर्णयतोदितं यत् – “सर्गैरन्ते सर्गशब्दोपस्थापिताध्यायैः बन्धो रसवत्पद्यसमूहविन्यासो विन्यस्तरसवत्पद्यसमूह इत्यर्थः महाकाव्यम्।” (साहित्यदर्पणः, पृ. ४२४) इति।

सर्गोर्निबध्यमानत्वात् तस्य सर्गबन्धत्वं विद्वद्भिः स्वीक्रियते। परन्तुत्वास्मिन् काव्येऽस्माभिर्दृश्यते यत् सर्गशब्देन परिच्छेदा नैव विभक्ता इति। ते तु ‘अध्याय’पदेन द्योतिताः। अतः कविना तु नैवानुसृतमालङ्कारिकाणां वचनम्। सर्गान्ते भाविसर्गस्य कथायाः सूचनमूलकं महाकाव्यवैशिष्ट्यमप्यधिग्रन्थं कविना नितान्तं रम्यशैल्या प्रतिपादितम्।

अलेदं प्रसङ्गसङ्गत्यावश्यं वक्तव्यं यदाधुनिकसंस्कृतसाहित्ये बहुलैवोल्लङ्घितोऽयं नियमः। यथा - ‘रक्ताक्तहिमालयमिति महाकाव्यं शिखरैः, ‘नारायणस्वामिचरितमिति महाकाव्यम् अलङ्कारैः, ‘भारतीयस्वातन्त्र्योदयमिति च महाकाव्यं पर्वभिर्विभक्तम्। तथाहीहधुनिकतायाः स्पर्शोऽस्तीत्यवश्यं वक्तुं पार्यते।

इतिवृत्तम्

इतिहासोद्भवं वृत्तमेव महाकाव्यस्य विषयो भवेदित्यालङ्कारिकाणां मतम्। रामायणमहाभारतपुराणादयः खलु इतिहासपदवाच्याः। अतस्तद्वृत्तान्ता एव महाकाव्यस्य विषयत्वेनाचिताः प्रायः सर्वैरेव लौकिकसंस्कृतकविभिः। परन्तु साधुजनानां चरितान्याश्रित्य विरचितानि काव्यान्यपि महाकाव्यत्वसंज्ञामाप्नुमर्हन्तीति केचित्। यथा, अश्वघोषादिकवेः बुद्धचरितादेवृत्तं तु सम्पूर्णतया लौकिकसज्जनाश्रितम्। तदुच्यते हरिदाससिद्धान्तवागीशेन साहित्यदर्पणस्य स्वीयायां टीकायां ‘कुसुमप्रतिमायाम्’ – ‘अन्यदितिहासोद्भवभिन्नं सज्जनाश्रयं साधुजनचरित्रविषयं वृत्तम्।’ (साहित्यदर्पणः, पृ. ४२३.) इति।

अतः खृष्टधर्मप्रवक्तुर्जगदीशस्य श्रीखृष्टस्य मुख्यभूतेषु शिष्येषु चतुर्ष्वन्यतमस्य श्रीपौलाख्यस्य धर्मतत्त्वप्रवक्तुर्जीवितमुपजीव्य प्रणीतमिदं कविकर्मापि महाकाव्यान्तर्गतं भवति। तथाह्याहाग्निपुराणे - ‘इतिहासकथोद्भूतमितरद्वा सदाश्रयम्’ (अग्निपुराणम्, ३३७.२५) इति।

नायकः

महाकाव्यस्य नायकविषये यद्यपि भामह-दण्डि-भोजादिभिरालङ्कारिकैः स्पष्टतया किमपि न निगदितं, तथापि विश्वनाथेन तु तस्य धीरोदात्तत्वं मुक्तकण्ठेनोद्घोषितम्। तथाह्युपस्थाप्यते तदीया वाक् –

“सर्गबन्धो महाकाव्यं तल्लैको नायकः सुरः।

सदृशः क्षलियो वापि धीरोदात्तगुणान्वितः ॥

एकवंशभवा भूपाः कुलजा बहवोऽपि वा ।” (साहित्यदर्पणः, पृ. ४२३) इति ।

प्रकृते महाकाव्ये तु नायकः श्रीपौलः । सोऽवश्यं सद्गंशजातो धीरोदात्तगुणोपेतः सुरस्वभावतुल्यश्च । परन्तु न स क्षत्रियो न वैकवंशभवो भूपतिः कश्चित् । अत आलङ्कारिकसम्मतेषु नायकगुणेषु सद्गंशजातत्वं धीरोदात्तगुणोपेतत्वं तथा सुरस्वभावोपेतत्वं च तस्मिन् श्रीपौले विद्यत इति तस्य नायकत्वं कथञ्चित् सिध्यत्येव ।

अत्र तु वक्तव्यमेतदस्ति यत् साम्प्रतं विरच्यमानानामाधुनिककाव्यानां नाट्यानां वा मध्ये प्रादुर्भूता ह्येका धारा यत्र भगवदवतारास्तथा सिद्धसाधका नायकत्वेन वृता भवन्तीति । यथा रामकृष्ण-विवेकानन्द-तुकाराम-चैतन्यादीनि चरित्राण्युपजीव्य नैकानि काव्यानि प्रणीतानि कविवर्यैरनेकैः ।

रसतत्त्वम्

महाकाव्ये शृङ्गार-वीर-शान्तानामेकोऽङ्गिरसत्वेन कविना प्रयोक्तव्य इति तावन्मतिरालङ्कारिकाणाम् । अन्ये सर्वेऽपि रसा अङ्गरसत्वेनेह प्रतिपादयितुं शक्यन्ते । अत्रापि कविना श्रीपौलजीवति वक्तुमुद्यतेन स्वाभाविकतया शान्तरसस्यैवाङ्गिरसत्वेन व्यवहारो विहितः । तथा च, करुणरसस्याङ्गत्वं त्वत् स्फुटमेव । तथाहि महाकाव्यस्य षष्ठेऽध्याये श्रीपौलस्य कारालयनिवासवर्णनावसरे तु नितरामेव करुणरसोद्भावकवाण्या कविना तद्वर्णनमकारि । सहृदयहृदयास्त्वस्य करुणाद्रान्तःकरणेन पाठेन परमानन्दं प्राप्नुयुरिति मे दृढा मतिः । एवञ्च, अद्भुतरसस्याप्यवस्थितिरत्नावलोक्यते । तथाहि प्रकृतकाव्यस्य तृतीये चतुर्थे पञ्चमे चाध्याये श्रीपौलस्य क्रमेण प्रथमयात्राया द्वितीययात्रायास्तृतीययात्रायाश्च कथनकाले श्रीपौलेन कृतानामद्भुतक्रियाकलापानामत्र वर्णनात्तद्वरस्य संसृष्टिरभूतदिति मन्ये । वस्तुतस्तु सिद्धपुरुषाणां साधकानां जीवनमाश्रित्य रचितेषु प्रायः सर्वेष्वेव काव्यनाट्यादिष्वङ्गिरसरूपेण शान्तमेव स्वीचक्रिरे कवयः ।

चतुर्वर्गफलत्वम्

चतुर्णां धर्मार्थकाममोक्षाणां वर्गश्चतुर्वर्गः । तद्रूपेण फलेन प्रयोजनं भवति खलु महाकाव्ये । परन्त्वेकल चतुर्णां फलानामसम्भवात् सर्व एव प्राप्तपरिसरं वर्णनीयाः, किन्त्वन्यतममेव फलं महाकाव्ये सूचनीयमिति मन्तव्यम् । तथाह्याकूतं विश्वनाथपादैः – ‘चत्वारस्तत्र वर्गाः स्युस्तेष्वेकञ्च फलं भवेत् ।’ (साहित्यदर्पणः, पृ. ४२३) इति ।

अत्र महाकाव्ये यद्यपि न दृश्यते समेषां धर्मादीनां चतुर्णां वर्गाणां सुस्पष्टा समुपस्थितिस्तथापि धर्ममोक्षयोरसामान्यः संयोगोऽत्र कविना श्रीखृष्टप्रेरितपौलवचसा समुपस्थापितः । धराधाम्नि धर्मं प्रतिष्ठापयितुमवतीर्णस्य प्रभोर्येष्वः शिष्यमौलिभूतस्य श्रीपौलस्य स्वार्थहीनो परेश्वरविश्वास एव मोक्षप्रतिपादक इति मतं प्रकाशयाञ्चकार कविः । श्रीयेषूप्रतिपादितधर्मतत्त्वे विश्वासस्तस्य यथायथं सश्रद्धं पालननैव धर्माध्वनिं प्रवर्तिताः साधारणमानवाः परमं तथा चरमं लक्ष्यं प्रत्यग्रेसरा भविष्यन्तीति कवेः सम्प्रत्ययः । अतोऽत्र मोक्षरूपफलस्यैकस्यैवान्यतमत्वं द्योत्यत इत्यत्र नैव संदेहः ।

वस्तुनिर्देशः

इष्टजनस्य शुभाशंसनेन, स्वापकर्षबोधानुकूलव्यापारविशेषेण, वस्तुनिर्देशेन वा महाकाव्यस्य प्रारम्भो विधेय इत्यालङ्कारिकाः । तथाहि दण्डिनाप्युक्तम् – ‘आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम्’ (काव्यादर्शः, पृ. ५३) इति ।

अत्रास्मिन् काव्ये तु वस्तुनिर्देशमूलं महाकाव्यमुखमेव दृक्पथमुपैति । वसति प्रस्तुतवृत्तान्तोऽस्मिन्निति वस्तु । अतो जान्मयूरवर्येण काव्यस्यास्य विषयं वक्तुकामेन ग्रन्थस्यादावेवाभ्यधायि यत् –

“वृद्धिं खृष्टीयधर्मस्य श्रोतुमिच्छामि विस्तरात् ।

के शिष्याः प्रभुणा नुन्नाः कानुपस्थाय नीवृतः ।

भुक्त्वा च कीदृशान् क्लेशांस्तस्य धर्मं वितस्तरुः ॥” (श्रीपौलचरित्रम्, पृ. १) इति ।

तथाहि जगत्तातुः श्रीयेषूखृष्टस्य प्रचारः प्रसारो वाल् मुख्यो वर्णो विषयः । तस्मिन् कर्मणि चिताः शिष्याः केन प्रकारेण खृष्टीयं धर्मं जगति प्रचारयामासुस्तद्वर्णनमेवेह प्राप्यते । तत्रापि मुख्यतया खृष्टस्य प्रधानभूतेषु चतुर्षु शिष्येष्वन्यतमस्य श्रीपौलस्य जीतिवतावधि कृतं कार्यजातमेव सयत्नं वर्णितं कविनास्मिन् महाकाव्ये । तत्र क्वचित् खलचरित्राणां निन्दा, क्वचिद्वा सज्जनानां गुणकीर्तनमिति महाकाव्यापरं वैशिष्ट्यमपि प्रस्तुते काव्ये पौनःपुन्येन नो दृक्पथमुपैति ।

सर्गसंख्या

महाकाव्यस्य सर्गसंख्याविषयेऽद्यापि कविसंदसि मतवैपरीत्यं स्पष्टम् । अष्टाधिकानां सर्गाणां सद्भाव एव महाकाव्यत्वनियामक इति प्रायः नैकेषां साहित्यतत्त्वविदुषां मतम् । परन्तु प्रकृते काव्ये तु दशानां सर्गाणां सद्भावो दृष्टिगोचरतामेति । ननु किमनेन काव्यस्य महाकाव्यत्वं हीयेतेति चेन्न, अष्टसर्गांश्चित्तस्यापि काव्यस्य महाकाव्यत्वसूचनत्वात् । तथाह्युच्यते ईशानसंहितायाम् –

“अष्टसर्गांस्तु न्यूनं त्रिंशत्सर्गाच्च नाधिकम् ।

महाकाव्यं प्रयोक्तव्यं महापुरुषकीर्तियुक् ॥” (काव्यादर्शः, टीकायाम्, पृ. ६४) इति ।

नातिस्वल्पाः क्वचिद्वा नातिदीर्घा अध्याया भवन्ति महाकाव्ये । द्वितीयाध्याये यथा केवलं द्वाषष्टिसंख्यकाः श्लोकास्तथा षष्ठे चाध्याये त्रिपञ्चाशदुत्तरैकशतसंख्यकाः श्लोकाः सन्ति । एवं नानावृत्तमयाः श्लोका यद्यपि कविना न प्रणीताः, तथापि नितरां योग्यच्छन्दसानुष्टुपा वृत्तेन निबद्धं खलु समस्तं काव्यम् ।

अन्तिमे त्ववश्यं वक्तव्यं यत् सन्ति केचन महाकाव्यद्योतका बिन्दवो येषामभावोऽत्र काव्येऽस्मिन्नालोच्यते । यथा, सन्ध्या-सूर्येन्दु-रजनी-प्रदोष-ध्वान्त-वासर-प्रातर्मध्याह्न-मृगया-शैलर्तु-वन-सागरादीनां वर्णनमूलं तत्त्वं यत्तु महाकाव्यलक्षणे प्रयोजनीयमिति प्राचीनसंस्कृतालङ्कारिकाणां मतम्, सर्वथानुपस्थितिस्तस्य नो नयनयुगलमुपैति । परन्तु तेनास्य महाकाव्यत्वहानिर्नैव सुनिश्चितेति वक्तुं पार्यतेऽन्येषां नैकानां महाकाव्यिकतत्त्वानामिह सद्भावात् ।

गुणसमीक्षा

काव्यस्य सर्वसम्मतं प्रस्थानं तु चमत्कृतिमूलमेव । तदेव वाक्यं काव्यं भवितुमलं यद्वि चमत्कारमुत्पादयति । रसो वा गुणो वालङ्कारो वा ध्वनिर्वा रीतिर्वेति सर्वाण्यप्यलङ्कारतत्त्वानि चमत्कारोत्पादनायैव सामर्थ्यमादधति । न केवलं शब्दः, न वा केवलमर्थः, अपि तु तयोर्भययोरेव चमत्कारो हि काव्यजीवितम् ।

वस्तुतस्तु ‘काव्यस्यात्मा क’ इत्येवासीद्विवदमानानामालङ्कारिकाणां समक्षं प्राधान्येन विवेच्यो विषयः । किमिदं तादृशं वस्तु विद्यते यद्विद्यमाने काव्ये काव्यत्वं तिष्ठति, तद्वह्निं च तदपसरतीति जिज्ञासामालम्ब्य स्वस्वबुद्ध्यनुसारेणोत्तरप्रदानायैव नानाविधसम्प्रदायानामाविर्भावोऽभवत् । तेन अलङ्कार-रीति-रस-ध्वनि-वक्रोक्ति-औचित्यभेदेन काव्यस्य प्रस्थानानि षट् प्रादुर्भूतानि ।

काव्यतत्त्वविदो नैवादधते खलु मतसाम्यं मिथो गुणस्वरूपविचारावसरे । क्वचिद्रसस्य धर्मो गुण इत्याहुः, क्वचिद्वा शब्दार्थयोः । क्वचित्तैर्गुणाश्रिता रीतिरित्युक्ता, क्वचिद्वा रीत्याश्रितो गुणः । तथाहि दण्डि-वामनादिभिरालङ्कारिकैर्दश गुणाः स्वीकृताः । परन्तु मम्मट-विश्वनाथादिभिराचार्यैस्तु ध्वनिवादस्य प्रतिष्ठापकाचार्यमानन्दवर्धनमनुसरद्भिः रसस्यैव धर्मो गुण इत्यङ्गीकृत्योररीकृतास्तावदुपास्त्रयः ।

काव्यस्योत्कर्षस्य कारणानि खलु भवन्ति गुण-अलङ्कार-रीतयः । गुणाः शौर्यादिरूपेण, अलङ्काराः

कटककुण्डलादित्वेन तथा च रीतयः अवयवसंस्थानविशेषत्वेनोपमिताः संस्कृतालङ्कारिकैः । तथाह्यात्मनः समुत्कर्षतां प्रतिपादयितुं यथा शौर्यादीनामावश्यकतास्ति तथैव काव्यस्योत्कर्षतासिद्धये प्रधानभूतस्य रसस्य धर्मा माधुर्यादयो गुणा उपयोगिनो भवन्ति । तत्रापि गुणेषु लिपु प्रसादलक्षणं लक्षयन्ती विश्वनाथभारती –

“चित्तं व्याप्नोति यः क्षिप्रं शुष्केन्धनमिवात्मनः ।

स प्रसादः समस्तेषु रसेषु रचनासु च ॥” (साहित्यदर्पणः, पृ. ५३८) इति ।

तथाह्यग्निर्यथा शुष्कमिन्धनं त्वरया व्याप्नोति, तथैव प्रसादो गुणोऽपि सहृदयानां मनांसि शीघ्रमेव वशीकरोति । नितान्तं सरलार्थबोधकाः श्रवणमधुराश्च शब्दाः प्रसादगुणगुम्फिता भवन्ति । अल्पाक्षरविशिष्टे वृत्ते तथा सरलशब्दव्यङ्ग्य एव दरीदृश्यते खलु प्रसादो गुणः ।

अस्माकमालोच्यमानेऽस्मिन् महाकाव्येऽपि प्रख्यातेषु गुणेषु लिपु प्रसादस्यैवाधिक्येन व्यवहारो हि विहितो जानुमयूरपादेन । तद्यथा दृश्यते प्रस्तुतकाव्यस्य नवमाध्याये यत् श्रीपौलेन सृष्टीयधर्मस्य मूलतत्त्वानामुपदेशो दीयते –

“पारुष्यं निन्दनं रोषं कलहं च परित्यजेत् ।

यथेश्वरात् क्षमां प्राप्नोतस्तद्वदन्यान् क्षमेत च ॥

कदापि स्वाभिमानेन नाचरेत् कलहेन वा ।

नम्रात्मा त्वपरान् लोकान् स्वस्माद् मन्येत सत्तरान् ॥

स्वकीयान् सद्गुणान् कोपि केवलान् न विलोकयेत् ।

सदा मनो निदध्यात्तु परकीयगुणेष्वपि ॥” (श्रीपौलचरितम्, पृ. १०२-१०३) इति ।

अत्र वाच्योऽर्थस्तु स्फुट एव । समासाभावत्वेऽल्पाक्षरोपेतानुष्टुप्छन्दोबद्धत्वे चास्य प्रसादगुणत्वमस्माभिः प्रतिपादयितुमलम् । धर्ममतप्रचारप्रधानेऽस्मिन् महाकाव्ये श्रीयेषूख्यष्टप्रेरितेन शिष्येण श्रीपौलेन प्रचारिता जगतः सर्वान् जनानुद्दिश्य सद्गुणान् एवात्र कविना पौलवचसा समुपन्यस्ता । अतः प्रसादगुणगुम्फितमिदं काव्यं निःसंशयं सहृदयसंसदि स्वासनं लप्स्यत इत्याशासे ।

रचनाशैली

महामहिमशालिनो महाकवेर्जानुमयूरवर्यस्य लेखनीलताप्रसूतमिदं महाकाव्यकुसुमम् । कवेरस्य अर्थगाम्भीर्यतुन्दिलवचनरचनापटीयसी, सुललितपदविलासलास्यलीलावती, विशुद्धरमणीय वर्णाभरणा भारती कस्य वा सहृदयस्य हृदयसरोवरं नोद्वेलयत्यमन्दानन्दसन्दोहोल्लासेन ।

कोमलपदविन्यासशालिनी सुमधुरा भाषा, हृदयङ्गमा भावभङ्गी, विषयोपन्याससरणिश्च अनितरसाधारणी, कमनीयकवित्वालङ्कृता रचना च कापि निरतिशयचमत्कारिणी । महाकाव्यस्यास्य चरित्रचित्रणचमत्कारः, कल्पनाकमनीयता, गम्भीरभावानां सन्निवेशश्च काव्यमिदं प्रतिष्ठापयन्त्यत्युच्चसम्मानास्पद आसनं इत्यत्र न संशीतिः । तथाह्यनुप्रासच्छटाल लक्षणीया –

“सजातीयैर्विजातीयैर्विपक्षैरपि बाधितः ।

स स्वस्य सत्प्रभोर्नान्नः प्रचाराद् न न्यवर्तत ॥” (श्रीपौलचरितम्, पृ. ७७) इति ।

विधिधानां गम्भीराणां शास्त्रीयाणां विषयाणां वर्णनं तु कविवरेण नितरामेव सारल्येन वचोविन्यासेनाल प्रकटीकृतमिति तदीयं वैशिष्ट्यमन्यतमम् । यथास्माकं शरीरं तु नश्वरम्, अस्य विनाशोऽवश्यम्भावी । अतोऽमरत्वलाभाय सदैवास्माभिर्वर्तनीयम् । तद्यथाह कविः –

“शरीरमैहिकं स्वर्गमधिकर्तुं न शक्नुयात् ।

कदापि ह्यविनाश्यत्वे नाधिकारो विनाशिनः ॥

निगूढां वः कथां वच्मि न मर्तारोऽखिला नराः ।

दिनेऽन्तिमे तु सर्वेषां परिणामो भविष्यति ॥

इदं हि नश्वरं देहमक्षयं परिधास्यति ।

वर्षेदं मरणाधीनं परिधास्यत्यमृत्युतां ॥” (श्रीपौलचरितम्, पृ. ९९) इति ।

काव्यस्य रचनावसरे कविना सदैव चेष्टितं यत् कस्यचिद्विषयस्योपस्थापनमेकेनैव श्लोकेन समापनीयमिति । तदर्थं दीर्घवाक्याभावः काव्यस्यास्य वैशिष्ट्यमेकम् । तथैव विषयस्य स्पष्टता सरलता चास्यान्यतमं वैशिष्ट्यद्वितयम् । तेन काव्यस्य प्रचारः साधारणेषु वृद्धिमियात् । तथाहि कविः स्वयमाह काव्यस्य प्रस्तावनायाम् –

“I have endeavoured to write the following tract with clearness and simplicity, which are most essential requisites in introducing a new subject to minds hitherto limited to their own national circle of ideas, and unexercised on anything beyond that narrow range. The employment of verse is conducive to this end by obliging the writer to complete each sentence within a single sloke, as, generally speaking, a regard to elegance of composition does not admit of a different practice. It therefore becomes necessary to break up the matter into short sentences, each containing a distinct and direct statement or proposition, with few secondary and supplemental clauses, and none of any length.” (श्रीपौलचरितम्, Preface, पृ. vi.) इति ।

अतो निःसंशयं वक्तुमलं यत् संस्कृतवाङ्मयमहोदधेस्तत्त्वभवान् महाकविः श्रीजान्मयूरः खल्वत्यन्तं भासुरं रत्नमेकम् । यद्यपि श्रीचन्द्रकान्त-हरिदास-कालीपद-श्रीजीवादि-कविपुरन्दराणां संस्कृतसाहित्यधुरन्धराणां काव्यवीणानिकृणनप्रावीण्यं तु न पस्पर्शास्य कवित्वझंकारः, तथापि सुतरामेव स श्रवणमधुरः प्रशस्यतरश्च संवृतः ।

उपसंहृतिः

सर्जना समीक्षा चेति सरस्वत्यास्तत्त्वद्वितयं परस्परसम्बद्धमविच्छेद्यमावहोः कालाद्युगपदेव प्रवहमानम् । सर्जना समीक्षाया विषयो भवति, समीक्षा च सर्जनाममरां विदधाति । अतः संस्कृतसाहित्यपरम्परायां कविसहृदययोरन्योन्याश्रयत्वं स्फुटमेव । स्वरूपभेदाद्² विषयभेदात्³ च कवित्वाद्भावकत्वं, भावकत्वाच्च कवित्वं पृथगेवेति विदुषां केषाञ्चिन्मतम् । तदुच्यते साहित्यमीमांसकमौलिनाभिनवगुप्ताचार्येण – ‘सरस्वत्यास्तत्त्वं कविसहृदयाख्यं विजयते’ इति । तस्मात्कारयिली-भावयिल्योः प्रतिभयोः सहावस्थानं नामालौकिकोऽपूर्वश्च विषयः कश्चन । तदभ्यधाया राजानकराजशेखरेण काव्यमीमांसायाः चतुर्थाध्याये –

“कश्चिद्वाचं रचयितुमलं श्रोतुमेवापरस्तां

कल्याणी ते मतिरुभयथा विस्मयं नस्तनोति ।

नह्येकस्मिन्नतिशयवतां सन्निपातो गुणाना-

मेकः सूते कनकमुपलस्तत्परीक्षाक्षमोऽन्यः ॥” (काव्यमीमांसा, पृ. १४) इति ।

2 स्वरूपभेदः – ‘यः कवते, काव्यं कुरुते स कविः । यस्तु काव्यानुशीलनाभ्यासवशाद्विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यहृदयसंवादभाक् स भावकः इति स्वरूपभेदः ।’

3 विषयभेदः – ‘एकस्य शब्दार्थो विषयः । अपरस्य रसास्वादो विषयः इति विषयभेदः ।’

प्रागुक्तोभययोः प्रतिभयोराधारो यथार्थः खलु श्रीजान्-म्यूर-वर्यः इति निश्चयेन स ह्याधुनिकसंस्कृतसहितस्यालौकिकोऽपूर्वश्च कश्चन कविरिति सुनिश्चिता नो मतिरिति कृतमतिपल्लवितेनेति शिवम्।

॥ ग्रन्थानुक्रमणिका ॥

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आधुनिकयुगे संस्कृतशिक्षा प्रसारार्थं विद्यासागरस्यावदानम् डः तानिया-सिकदारः¹

सारसंक्षेपः

वङ्गेषु मेदिनीपुरमण्डले वीरसिंहो नाम ग्रामः अस्ति । तत्र १८२० तमे ख्रीष्टियाब्दे एकस्मिन् दरिद्रब्राह्मणकुले वीरसिंहस्य सिंहशिशुः ईश्वरचन्द्रो जन्मपरिग्रहं कृतवान् । ग्रामस्य पाठशालायां पाठं समाप्य स नवमेवर्षे वयः क्रमे पिता सह कलिकता आगत्य अध्ययनार्थं संस्कृतमहाविद्यालये प्राविशत् । रन्धनादीनि सर्वाणि गृहकर्माणि समाप्य स रात्रिजागरणेन पाठाभ्यासमकरोत् । तथापि मेधावलेन सर्वान् छात्रान् अतिक्रम्य स प्रतिवर्षं विद्यालये उन्नतस्थानमधिकृतवान् । क्रमेण स महाविद्यालयस्य अन्तिमपरीक्षा मुत्तीर्य विद्यासागरपदवीम् अलभत् । वस्तुतः विद्यासागर अतीव मेधीवी आसीत् । अनन्तरम् ईश्वरचन्द्रः संस्कृतमहाविद्यालयस्य अध्यापकपदं लब्ध्वा स्वल्पकाल मध्ये तस्य अध्यक्षः अभवत् । परं तस्मिन् पदे स दीर्घकालं न अतिष्ठत् । आंग्ल शासकानाम् आधिपत्यं सोढुम् असमर्थः स पदत्यागं कृत्वा स्वाधीनभावेन पुस्तक रचनायां निरतोऽभवत् । व्याकरणउपक्रमणिका , व्याकरणकौमुदी इत्यादीनि पुस्तकानि रचयित्वा स संस्कृतशिक्षार्थिनां महोपकारं कृतवान् । संस्कृत साहित्यानुसरणेन वनभाषायां शकुन्तला प्रभृतीनि प्रणीय स वङ्गसाहित्यस्य जनक इति आख्यातः । संस्कृतमहाविद्यालयस्य साहित्याध्यापको भूत्वा महाविद्यालयस्य शिक्षापद्धतिः सम्वन्धे प्रतिवेदनप्रदानार्थं विद्यासागरमहोदयः मयेट्महोदयेन अनुरुद्धोऽभवत् । शिक्षाविभागस्य आधिकारिकाः तदा महाविद्यालयस्य अचिरास्तित्व लोपाशंका कृतवन्तः । ईदृशी आशंकायाः कारणमपि आसीत् । संस्कृतमहाविद्यालये पूर्ववत् छात्रप्रवेशोऽपि नासीत् । क्रमेण छात्रसंख्या ह्रासमानं भवति । छात्रसंख्या ह्रासस्य वलवत्कारणमपि आसीत् । संस्कृतमहाविद्यालये पाठसमाप्तेऽपि अधिककालस्य आवश्यकता अस्ति । परन्तु तदा अङ्गरेजी विद्यावेगोऽपि अधिकतरवृद्धिप्राप्तवान् ।

सूचकशब्दः-विद्यासागरः , संस्कृतशिक्षा , अध्ययनम् , उपक्रमणिका , संकलकः , संस्कृतशिक्षा

संस्कृतमहाविद्यालये या शिक्षापद्धतिं प्रचलिता, तस्यालोचनायां एतत् मनसि नागच्छति यत् तत्र अमरेजी शिक्षा प्रवर्तनाथ कर्तृपक्षस्य कश्चिद्वृत्तं संकल्पः आसीत् । तदाकेवलं द्विजातीनां प्रवेशाधिकारः आसीत् । ते गृहाभ्यन्तस्य मृत्तिकायां विस्तृत शय्यामुपरि उपविश्य चतुष्पाठीवत् अध्ययनं कुर्वन्ति स्म । अध्यापकास्तु स्वतन्त्रास उपविश्य (अलसभावेन) अध्यापयन्ति च ।

कर्तृपक्षस्य अन्तरोद्देश्यं भवति न भवति वा, अस्माकं दुरदृष्टवशात् सा शिक्षा प्रणाली सम्पूर्णरूपेण परिवर्तिता । तस्य परिवर्तनस्य सूत्रपातः विद्यासागरस्य पाठ्यावस्थायाम् । परिपुष्टिं च तस्य कार्यकाले अभवत् ।

१८२४ ख्रीष्टियाब्दे संस्कृत महाविद्यालयस्य प्रतिष्ठा जाता । अस्य महाविद्यालयस्य प्रतिष्ठाप्रस्ताव राजाराममोहनरायः प्रमुखाः तात्कालिक मनीषीवृन्दःसहमतं न पोषितवन्तः ।

राजा राममोहनरायः संस्कृतमहाविद्यालयस्य प्रतिष्ठाकल्पे स्वकीयमनस्तापं प्रेषितवान् । १८८२

1. सहकारी-अध्यापिका, संस्कृत-विभागः, कृष्णनाथ-कलेज, वहरमपुर, मुर्शिदाबाद, पश्चिमवङ्गः

ख्रीष्टियाब्दे यत् शिक्षाकमिशनस्य अधिवेशन आयोजितवान् तस्य प्रतिवेदने राममोहनस्य मनस्तापस्य परिचयं प्राप्यते (Sarkar 33-34) ।

राममोहनः उक्तवान् , टोलनामके शिक्षा प्रतिष्ठाने यरूपं संस्कृतशिक्षा प्रचलिता तदेव भवतु ; परन्तु तस्य उत्कर्षसाधनस्य व्यवस्था विधातव्य , संस्कृतशिक्षा प्रदानार्थं स्वतन्त्रः महाविद्यालयस्य आवश्यकता नास्ति ।

संस्कृतमहाविद्यालयस्य साहित्याध्यापको भूत्वा महाविद्यालयस्य शिक्षापद्धतिः समन्वये प्रतिवेदनप्रदानार्थं विद्यासागरमहोदयः मयेट्महोदयेन अनुरुद्धोऽभवत् । शिक्षाविभागस्य आधिकारिकाः तदा महाविद्यालयस्य अचिरास्तित्वं लोपाशंका कृतवन्तः । ईदृशी आशंकायाः कारणमपि आसीत् । संस्कृतमहाविद्यालये पूर्ववत् छात्रप्रवेशोऽपि नासीत् । क्रमेण छात्रसंख्या ह्रासमाना भवति । छात्रसंख्या ह्रासस्य वलवत्कारणमपि आसीत् । संस्कृतमहाविद्यालये पाठसमापनेऽपि अधिककालस्य आवश्यकता अस्ति । परन्तु तदा अङ्गरेजी विद्यावेगोऽपि अधिकतरवृद्धिप्राप्तवान् ।

अङ्गरेजीविद्या अर्थकरीविद्या भवति स्म । संस्कृतविद्या तादृशार्थकरी न स्यात् । परन्तु संस्कृतपाठसमाप्तौ अधिककालस्यावश्यकता अस्ति । तस्मात् संस्कृतपाठ प्रवृत्तिरपि लोकेषु मन्दं भवति स्म । एतदर्थं परिषदाधिकारिकाः संस्कृतमहाविद्यालयस्य लोपाकांक्षा कृतवन्तः । महाविद्यालयस्य सम्पूर्णं लोपं विहाय केनचिन्नूपेण संस्कारः स्याद् , तदपि तेषां आलोच्यविषयः आसन् । केन उपायेन महाविद्यालये सरलशिक्षा प्रणाली प्रवर्तितव्यमिति तेषां चिन्तनीयं भवन्ति । सरलमार्गं विना महाविद्यालयरक्षा न सम्भवति । तां प्रणालीमुत्भाव्य शिक्षासमितेरनुमत्यनुसारेण विद्यासागरः वृहत् प्रतिवेदनमेकं लिखितवान् ।

१८२४ ख्रीष्टियाब्दे संस्कृतमहाविद्यालयस्य प्रतिष्ठानन्तरं व्याकरणस्य श्रेणीद्वयोऽआसीत् । प्रथमामुग्धवोधश्रेणी द्वितीया च पाणिनिश्रेणी । १८२८ ख्रीष्टियाब्दे पाणिनिश्रेणी " लुप्त " भवति ।

सुकुमारमतेः वालवृन्दस्य संस्कृतशिक्षारम्भकाले मुग्धवोधव्याकरणस्य काठिन्येन प्रयुक्तः वाक्यसमूहः केवलं कण्ठस्थो कुर्वन्ति । एतादृशेन अध्ययनेन वर्षपञ्चककालः अतिवाहितो भवति ।

इदानीं व्याकरणविभागस्य प्रचलितपद्धतिं संस्कर्तुमिच्छामि । मदीय विवेचनायां एतत्पुक्तिसिद्धं भवति यत् उक्तवर्षं चतुष्टयाभ्यन्तरे ये विद्यार्थिनः केवलं व्याकरणशास्त्रे पारङ्गमो भवन्तीति न, परन्तु साहित्यशास्त्रेऽपि तेषां किञ्चित् प्रवेशाधिकारः भविष्यति । सम्प्रति ते साहित्यविभागे यत् क्लेशं अनुभूयन्ते तन्न भविष्यति । असम्पूर्णव्याकरणमेकं , अधीत्य साहित्यविभागे प्रवेशाधिकारो जातः , भाषायां किञ्चिन्मात्रं ज्ञानं न जायते । तस्मात् मदीय पद्धतिः उपस्थापयामि ।

प्रथमतः संस्कृतभाषायां लिखितव्याकरणस्थाने मातृभाषया लिखित व्याकरणस्य प्रधानसूत्रसमूहं पठनं भवति, पश्चात् द्वित्रा संस्कृतग्रन्थं पाठनं भवति । यस्मिन् संस्कृतग्रन्थे हितोपदेशः, पञ्चतन्त्रः, रामायणम् , महाभारतम् प्रभृतिग्रन्थसमूहात् वालकपाठोपयोगी उद्धृतांशः स्थास्यति । अनेन पाठाभ्यासेन बालानां वत्सरद्वयं गमिष्यन्ति । पश्चात् उच्चतमश्रेण्यां सिद्धान्तकौमुदीव्याकरणं अध्येयन्त । संस्कृतव्याकरणेषु सिद्धान्तकौमुदी सर्वश्रेष्ठा उत्कृष्टा च ग्रन्था । व्याकरणविभागे वत्सरपञ्चकस्थाने वर्षचतुष्टयः निरूपितो भवति इति (Sarkar 132-133) ।

१९०८संवत्, १२५८वङ्गाब्दस्य मार्गशीर्षमासस्य प्रथमदिवसे, १८५१ ख्रीष्टियाब्दस्य नभेम्बरमासि विद्यासागरः महोदयः व्याकरणस्य उपक्रमणिकाग्रन्थं मुद्रितवान् प्रकाशितवान् च । उपक्रमणिकापाठेन व्याकरणस्य तलस्पर्शिनी व्युत्पत्तिः न जायते , परन्तु संस्कृतशिक्षणस्य ईदृशं सुगमप्रवेशमार्गं अद्वितीयम् (Sarkar 157) ।

विद्यासागरमहाशयः संस्कृतमहाविद्यालयस्य सार्विकउन्नतिसाधने मनोनिवेशं कृतवान् , सर्वदा

चिन्तितवान् केन उपायेन संस्कृतशिक्षा सुप्रणालीसङ्गतं सरलं चेति भविष्यति । देवभाषा संस्कृतस्य प्रवेशद्वारम्, व्याकरणरूपं सुदृढं लौहमयेन कपाटेन सुरक्षितम् । द्वारमेनम् अतिक्रम्य संस्कृतसाहित्यस्य सुरम्यकानने परिभ्रमितुं काव्यस्य सुमन्दः मलयानिलवाहितः सुरभिः सम्भोगकर्तुं च स्वल्पसंख्यकः जनाः समर्थो भवन्ति । कमुपायम् अवलम्बनेन लौहक पाटोऽयं सारल्येन उद्घाटनं भवति तया चिन्तया स सुस्थिरं न भवति । पाणिनिः वोपदेवश्च व्याकरणं प्रणीय यत् अमरत्वं लब्धवन्तौ, विद्यासागरः महाशयः यत्केवलं अमरत्वं प्राप्तवान्, तत्र, प्राचीन संस्कृतवैयाकरणाः संस्कृतचर्चायां यत् दुरुहत्वं सम्पादितवन्तः, तत्स्थाने विद्यासागरस्य- सुकौशलेन सम्पन्नः सरलद्वारम् उपक्रमणिकां प्रणीय संस्कृतशिक्षादानं सरलं सुगमं चेति कृतवान् । तेन संस्कृतानुरागी व्यक्तिमात्रस्य परमवन्धुः भवति, सर्वापेक्षया स्वकीय विद्या बुद्धिमत्तायाश्च अशेषः परिचयं दत्तवान् । स्वकीय मस्तिष्कः परिचालनेन उद्भावनशक्तिमाध्यमेन नवीनं किञ्चित् साधयितुं समर्थः, तस्य 'उपक्रमणिका' प्रथमं सर्वप्रधानञ्च दृष्टान्तस्थानम् ।

संस्कृतभाषाशिक्षायाः शास्त्रालोचनायाश्च प्रवलः प्रवाहः यत् अस्मिन् देशेप्रवाहितः, तन्मूलं विद्यासागरमहाशयस्य 'उपक्रमणिका' अन्यत् परवर्ती व्याकरणग्रन्थ समूहः वाहुल्येन सहायता कृतवान् । पुनः, यदा ज्ञायते यत्, तत् 'पाण्डुलिपिः' (उपक्रमणिकाग्रन्थस्य) रजनी मातृकस्य घटिकाकतिपयेन रचितवान्, तदा विस्मयः विह्वलः भूत्वा च तस्य विचित्रायाः शक्त्याः स्तुतिर्विना अवस्थानम् असम्भवम् । एतादृशं विद्यासागरं श्रेणीमातृकस्य लोकः केवलं संकलकः अनुवादकश्च उक्त्वा तस्य अनादरं कृतवन्तः । ते लवमात्रं सुस्थिरचिन्तनेन द्रष्टुं शक्नुवन्ति, स्वाधीनचिन्ता योगेन नवीनं किञ्चित् साधयितुं समर्थः स्यात् ।

पण्डितः रामगतिन्यायरत्नः महाशयः लिखितवान्-विद्यासागरः वनभाषायां संस्कृतव्याकरणस्य यत् उपक्रमणिकादिः प्रणीतवान्, तेन देशमध्ये साधारणतः संस्कृतशिक्षाविषयेयुगान्तरस्य उपस्थितिः भवतीति वक्ष्यते । पूर्वकाले अगरेजी भाषायां कृतविद्य समूहमध्ये अनेकस्यापि संस्कृतशिक्षणार्थं अभिलाषः भवन्ति । परन्तु भीषणमूर्तिं व्याकरणं दृष्ट्वा कोऽपि न समर्थो भवन्ति । विद्यासागरः तत् मार्गं परिष्कृतवान् । इदानीं पल्लीषु नगरेषु च सर्वत्र विद्यानुशीलननिरतः वालकः वृद्धः युवाः सर्वे न्यूनातिन्यूनं संस्कृतचर्चाकृतवन्तः, कुर्वन्तः सन्ति च, 'उपक्रमणिका' ग्रन्थेन व्याकरणस्य दुर्गममार्गस्य परिष्कृतभवनं अस्य कारणम् । संस्कृत व्याकरणमधीत्य संस्कृतग्रन्थम् अध्ययनार्थं इदानीन्तनस्य संस्कृतानुशीलनकारीषु कतिजनाः संस्कृतशिक्षा कर्तुं समर्था भवन्ति ? यदि अन्यत् किञ्चित् कार्यं न स्यात् तथापि उपक्रमणिकादिः रचनया एतद्देशीय लोकेषु विद्यासागरः स्थायी आसनं प्राप्तवान् (Sarkar 197) ।

विद्यासागरः तन्मार्गं परिष्कृतवान् । इदानीं पल्लीषु नगरेषु च सर्वत्रैव विद्यानुशीलनं रतं विद्यार्थीवृन्दः न्यूनातिन्यूनं संस्कृतं अभ्यस्यन्ते । उपक्रमणिका ग्रन्थेन व्याकरणस्य दुर्गमपथः परिष्करणम् अस्य मूलकारणम् । वस्तुतः यदि विद्यासागरस्य अन्यत् कोऽपि कार्यं न स्यात् तर्हि केवलं उपक्रमणिकादि रचनया संस्कृतभाषायाः पथपरिष्करणरूपं कार्यनिमित्तं देशीयलोकेषु स चिरकालस्य कृतज्ञताभाजनं भवतीति अत्र सन्देहः नास्ति ।

सन्दर्भग्रन्थसूची

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तद्धितप्रत्ययेषु इत्संज्ञकवर्णाः ।

आतिरा. जि

विषयसारः ।

शब्दानां अन्वाख्यानार्थं अथवा निर्माणाय हितकराः सहायकाः भवन्ति ये प्रत्ययाः ते तद्धितप्रत्ययाः । अथवा येषां प्रयोगेण भिन्नेषु अर्थेषु नूतनप्रातिपदिकानां निर्माणं भवति ते तद्धितप्रत्ययाः । तद्धितप्रत्ययेषु उपस्थिताः केचनवर्णाः प्रक्रियायां स्वयं भागं न स्वीकुर्वन्ति । प्रक्रियायाः आरम्भे एव लुप्यन्ते । एते सर्वे वर्णाः इत्संज्ञकवर्णाः अथवा अनुबन्धनाम्ना ज्ञायते । शिव -अण् इति स्थिते अत्र णकारस्य उपस्थितिः न दृश्यते तस्य लोपः भवति । अत्र णकारः अनुबन्धः अस्ति । नो चेत् इत्संज्ञकः अस्तीत्युच्यते । इत्संज्ञकवर्णस्य प्रयोजनं भवेदेव । यदि प्रयोजनं नास्ति, तर्हि वर्णस्य इत्संज्ञा न भवति । तद्धितप्रत्ययेषु इत्संज्ञाः केन प्रकारेण वर्तन्ते, तेषां प्रयोजनानि कानि इत्यादि विषयाः संक्षेपेण प्रबन्धेन अनेन प्रस्तूयन्ते ।

तद्धितप्रत्ययेषु इत्संज्ञकवर्णाः ।

कृतद्धितसमासैकशेषसनाद्यन्ताः पञ्चवृत्तयः सन्ति । वृत्तिर्नाम परार्थाभिधानं भवति । वृत्तिषु एकः भवति तद्धितः । तेभ्यः हिताः तद्धिताः इति । तेभ्यः नाम प्रयोगेभ्यः हिताः इत्युक्ते उपयोगिनः तद्धिताः इति । येषां प्रयोगेण भिन्नेषु अर्थेषु नूतनप्रातिपदिकानां निर्माणं भवति ते तद्धितप्रत्ययाः । । तद्धितप्रत्ययेषु इत् संज्ञाः भिन्नप्रकारेण वर्तन्ते ।

अष्टाध्याय्याम् (१-३-२) उपदेशेऽजनुनासिक इत् इति सूत्रतः (१-३-९) तस्यलोपः इति सूत्रं यावत् इत्संज्ञाप्रकरणमस्ति । प्रक्रियायां सति प्रथमं सोपानम् इत्संज्ञकवर्णस्य लोपः भवति । कदापि प्रकृत्या सह तद्धितप्रत्ययानां योजनं भवति । तत्र सर्वप्रथमं प्रक्रियायां इत्संज्ञकवर्णानां लोपं करणीयम् । लोपं नाम अदर्शनं भवति । एवं इत्संज्ञकम् अनुसृत्य प्रत्ययसम्बोधनम् वर्तते । यथा -

टित् - प्रत्ययः , णित् - प्रत्ययः कित् - प्रत्ययः , उदित् - प्रत्ययः इत्यादयः ।

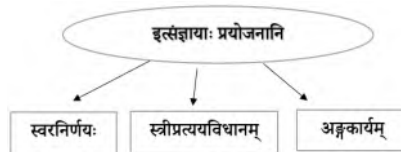
टित्प्रत्ययाः - टकारः इत् संज्ञकः यस्य तस्य टित् संज्ञा । यथा डट् - प्रत्ययः ।

णित्प्रत्ययाः - णकारः इत् संज्ञकः यस्य तस्य णित् संज्ञा । यथा अण् - प्रत्ययः ।

कित्प्रत्ययाः - ककारः इत् संज्ञकः यस्य तस्य कित् संज्ञा । यथा ढक् - प्रत्ययः ।

उदित्प्रत्ययाः - उँकारः इत् संज्ञकः यस्य तस्य उदित् संज्ञा । यथा वतुँप् - प्रत्ययः ।

तद्धितप्रत्ययेषु इत्संज्ञाप्रयोजनम् ।



स्वरनिर्णयः ।

स्तेन + यत् = स्तेय इत्यत्र यकारस्य स्वरितत्वं तकारेण निर्दिश्यते । अत्र तकारस्य इत्संज्ञाप्रयोजनः यकारस्य स्वरितस्वरत्वं भवति । अतः प्रथमप्रयोजनः निर्माते प्रातिपदिके स्वरस्य निर्णयः । उच्चैरुदात्तः (१-२-२९), नीचैरनुदात्तः (१-२-३०), समाहारः स्वरितः (१-२-३१), इति स्वरसम्बन्धिन्यः संज्ञाः सन्ति ।

तद्धितस्य (६.१.१६४)

अनेन सूत्रेण चित्प्रत्ययस्य अन्तिमस्वरः उदात्तः भवति । चित्प्रत्ययः – अत्र चकारः इत्संज्ञकः अस्ति तर्हि प्रकृतिप्रत्ययस्य अस्य समुदायस्य अन्तिमस्वरः उदात्तः भवति । यथा कुञ्च + च्फञ् = कौञ्चायन इत्यत्र अन्तिमनकोरुत्तरः अकारः उदात्तः भवति ।

कितः (६.१.१६५)

समुदायस्य अन्तिमस्वरः उदात्तः भवति । कित्प्रत्ययः – ककारः इत्संज्ञकः अस्ति चेत् समुदायस्य अन्तिमस्वरः उदात्तः भवति । यथा – दधि + ढक् = दाधिक इति समुदायस्य अन्तिमस्वरः भवति ककारोत्तरः अकारः । तस्य उदात्तत्वं अनेन इत्संज्ञकवर्णेन भवति ।

जित्वादिर्नित्यम् (६.१.१९७)

समुदायस्य आदिस्वरः उदात्तः भवति । जित्प्रत्ययः अकारः इत्संज्ञकः अस्ति चेत् समुदायस्य आदिस्वरः उदात्तः भवति । यथा – गर्ग + यञ् = गार्ग्य । नित्प्रत्ययः – समुदायस्य आदिस्वरः उदात्तः भवति । यथा – वासुदेव + वुन् = वासुदेवक ।

तित्स्वरितम् (६.१.१८५)

तित्प्रत्ययस्य प्रथमः स्वरः स्वरितः भवति । तित्प्रत्ययः – अत्र तकारः इत्संज्ञकः अस्ति चेत् तित्प्रत्ययस्य प्रथमः स्वरः स्वरितः भवति । यथा – स्तेन + यत् = स्तेय । अत्र यकारोत्तरः अकारः स्वरितः भवति ।

उपोत्तमं रि (६.१.२१७)

प्रत्ययस्य उपोत्तमः स्वरः उदात्तः भवति । रिप्रत्ययः रेफः इत्संज्ञकः अस्ति चेत् प्रत्ययस्य उपोत्तमः स्वरः उदात्तः भवति । यथामृदु + जातीयर् = मृदुजातीय ।

स्त्रीप्रत्ययविधानम् ।

पथिन् + ष्कन् + डीष् = पथिकी इति । ष्कन् इति तद्धितप्रत्यययोजनेन पथिक् इत्यस्ति । अत्र षकारककारयोः प्रयोजनः स्त्रीप्रत्ययविधानमस्ति । पथिकी इति स्त्रीवाचकसिद्धयर्थं डीष्प्रत्ययः योजनीयम् । अत्र षकारः नास्ति चेत् ‘अजाद्यतष्टाप्’ (४.१.४) इति टाप् एव सिद्ध्यति तर्हि पथिका इति रूपं भवति । तस्मात् पथिकशब्दात् स्त्रीत्वं बोधयितुम् डीष् इति कश्चन स्त्रीप्रत्ययस्य प्रयोगः भवेत् ।

षिद्गौरादिभ्यश्च (४.१.४१)

षिद्भ्यः प्रातिपदिकेभ्यो गौरादिभ्यश्च स्त्रियां डीष् प्रत्ययो भवति । षित्प्रत्ययः षित् प्रत्ययः अस्ति चेत् स्त्रीत्वं द्योतयितुं डीष्प्रत्ययः विधीयते स्त्रीत्वविवक्षायाम् । यथा – वत्स + ष्टरच् = वत्सतर + डीष् वत्सतरी ।

टिट्टाण्ड्वयसज्द्वग्नज्मात्रक्षयपठक्ठक्कृक्करपः (४.१.१५)

टिडादिभ्यः प्रातिपदिकेभ्यः स्त्रियां डीष्प्रत्ययो भवति । टिट्प्रत्ययः – टिट्प्रत्ययः अस्ति चेत्

स्त्रीत्वं द्योतयितुं डीप्रत्ययः विधीयते स्त्रीत्वविवक्षायाम्। यथा- एकदशन् + डट् = एकादशा + डीप् = एकादशी।

अङ्गकार्यम् ।

दक्ष + इञ् = दाक्षी इत्यत्र दा इति अङ्गस्य आदिवृद्धिः जितः प्रयोजनम् । 'यस्मात् प्रत्ययविधिस्तदादि प्रत्ययेऽङ्गम्' (१.४.१३) इति सूत्रेण यस्मात् शब्दात् प्रत्ययः विधीयते सः शब्दः तस्मिन् प्रत्यये परे अङ्गसंज्ञा प्राप्नोति इति विधीयते । तस्मात् अङ्गस्य इति अधिकारसूत्रेण इतः परं सप्तमाध्यायस्य समाप्तिपर्यन्तं यत्कार्यम् उच्यते तत् अङ्गस्य भवति इति सिद्ध्यति । सर्वे अङ्गाः भसंज्ञकः वा पदसंज्ञकः वा भवेत् । 'यचिभम्' (१.४.१८) इति सूत्रेण यकारादि तद्धितप्रत्यये परे अङ्गस्य भसंज्ञा भवति । एवं स्वादिष्वसर्वनामस्थाने इति सूत्रेण यकारं विहाय अन्यस्मिन् हलादितद्धितप्रत्यये परे अङ्गं पदसंज्ञकं च भवति । प्रत्ययस्य प्रथमं वर्णं दृष्ट्वा तदेव ज्ञातुं शक्यते यकारादिः अस्ति वा हलादिः अस्ति वा अजादिः वा इति । एवं इत्संज्ञकवर्णानां लोपं कृत्वा प्रत्ययस्य आवश्यकं अस्ति चेत् आदेशं च कृत्वा तदनन्तरमेव प्रत्ययः अजादिः अस्ति वा उत हलादिः वा इति निर्णयः कर्तुं शक्यते । यथा - विनता + ढक् > विनता + ईय = भसंज्ञा । अदिति + ण्य > अदिति + य = भसंज्ञा । जन + तल् > जन + त = पदसंज्ञा । 'तसौ मत्वर्थे' (१.४-१९) इति तकारान्तः सकारान्तः शब्दः मत्वर्थे प्रत्यये परे भसंज्ञकः भवति । गरुत् + मत् 'सिति च' (१.४.१६) इति सित् प्रत्यये परे अङ्गस्य पदसंज्ञा भवति । पर्शु + णस् । ऋतु + घस् ।

टे: (६.४.१५५)

अनेन सूत्रेण भस्य टेलोपो भवति । डिप्रत्ययः - डकारः इत्संज्ञकः अस्ति चेत् भसंज्ञकस्य अङ्गस्य टिसंज्ञकस्य लोपः भवति । यथा - एकादशन् + डट् = एकादश + अ = एकादशा । उगिदचां सर्वनामस्थानेऽधातोः । (७.२.७०) : सर्वनामस्थाने प्रत्यये परे अङ्गस्य नुमागमः भवति । उदित् - उदित् अस्ति चेत् सर्वनामस्थाने प्रत्यये परे अङ्गस्य नुमागमः भवति । यथा - गरुत् + मतुप् = गरुत्मत् + सु = गरुत्मान् ।

तद्धितेष्वचामादेः । (७.२.११७)

अङ्गस्य आदिवर्णस्य वृद्धिः आदेशः भवति । गित्प्रत्ययः - णकारः इत्संज्ञकः अस्ति चेत् अङ्गस्य आदिवर्णस्य वृद्धिः भवति । यथा - अश्वपति अण् आश्वपति । शिव अण् शैव । उपगव अण् औपगव । जित्प्रत्ययः - जकारः इत्संज्ञकः अस्ति चेत् अङ्गस्य आदिवर्णस्य वृद्धिः भवति । यथा - दक्ष + इञ् = दाक्षी, निषाद + इञ् = नैषाधि, सुमिला + इञ् = सौमिलि ।

किति च (७.२.११८) तद्धिते परतः अङ्गस्य आदिवर्णस्य वृद्धिः आदेशः भवति । ककारः इत्संज्ञकः अस्ति चेत् अङ्गस्य आदिवर्णस्य वृद्धिः भवति । यथा - भरत + ढक् = भारतेय, विनता + ढक् = वैतनेयः । एवं स्वरनिर्णयः, स्त्रीप्रत्ययविधानम्, अङ्गकार्यम् च इत्संज्ञायाः प्रयोजनानि वर्तन्ते ॥

तद्धितप्रत्ययेषु इत्संज्ञाप्रयोजनम् - संक्षेपः ।

	स्वरनिर्णयः ।	स्त्रीप्रत्ययविधानम् ।	अङ्गकार्यम्
उदित्	-	-	सर्वनामस्थाने परे नुमागमः

कित्	समुदायस्य अन्तोदात्तत्वम्	-	आदिवृद्धिः
चित्	समुदायस्य अन्तोदात्तत्वम्	-	-
जित्	समुदायस्य आद्युदात्तत्वम्	-	आदिवृद्धिः
टिन्	-	डीप् -प्रत्ययविधानम्	-
डिन्	-	-	टिसंज्ञकस्य लोपः
णिन्	-	-	आदिवृद्धिः
तिन्	प्रत्ययस्य आदिस्वरितत्वम्	-	-
निन्	समुदायस्य आद्युदात्तत्वम्	-	-
पिन्	प्रत्ययस्य आद्यनुदात्तत्वम्	-	-
रिन्	प्रत्ययस्य उपोत्तमस्वरस्य उदात्तत्वम्	-	-
लिन्	प्रत्ययात् पूर्वस्वरस्य उदात्तत्वम्	-	-
षिन्	-	डीप् -प्रत्ययविधानम्	-
सिन्	-		अङ्गस्य पदसंज्ञा

सहायकग्रन्थाः ।

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अद्वैतसिद्धे: मङ्गलश्लोकस्य अप्रामाण्यशङ्कावारणम् कार्तिक शर्मा के¹, ड. हरिकृष्ण शर्मा के.एन्²

शोधसारः

विवरणादिप्रस्थानभेदेन अद्वैतपरम्परायां विरचितेषु ग्रन्थेषु निरूपितान् प्रमेयविशेषान् उपलभ्य मध्वतन्त्रसिद्धान्तानुसारिभिः व्यासराजतीर्थैः तन्निरासार्थं न्यायामृताख्यः एकः अतिगम्भीरः ग्रन्थः विरचितः । अद्वैताभिमतानां प्रधानानां सर्वेषां प्रमेयाणां खण्डनार्थं प्रवृत्तिः व्यासतीर्थानामस्मिन् ग्रन्थे दृश्यते । न्यायामृतस्य खण्डनार्थं प्रवृत्तः ग्रन्थः अस्ति अद्वैतसिद्धिः । सा च मधुसूदनसरस्वतीन्द्रवर्यैः विरचिता अतिविस्तृता अतिप्रौढा च वर्तते । अद्वैतसिद्धेः उपरि तत्खण्डनात्मकं किञ्चित् न्यायामृतव्याख्यानं तरङ्गिणीनामकं विरचितं रामतीर्थैः । तस्य खण्डनरूपेण अद्वैतसिद्धिमण्डनरूपेण च गौडब्रह्मानन्दसरस्वतीन्द्रवर्यैः लघुचन्द्रिकाख्या ग्रन्था विरचिता । सा च अतिविस्तृता प्रौढा च वरीवर्ती । अस्मिन् च लेखने मया लघुचन्द्रिकामनुसृत्य अद्वैतसिद्धिमङ्गलश्लोकस्य अप्रामाण्यशङ्कापस्थापनं तद्वारणप्रकारश्च सयुक्तिकं विमृश्यते । मुख्यपदानि - अद्वैतसिद्धिः, लघुचन्द्रिका., अप्रामाण्यम्, मङ्गलश्लोकः

उपोद्घातः

अद्वैतसिद्धेः मङ्गलश्लोकः अयम् ;

मायाकल्पितमातृतामुखमृषाद्वैतप्रपञ्चाश्रयः ।

सत्यज्ञानसुखात्मकः श्रुतिशिखोत्थाखण्डधीगोचरः ॥

मिथ्याबन्धविधूननेन परमानन्दैकतानात्मकं ।

मोक्षं प्राप्त इव स्वयं विजयते विष्णुर्विकल्पोज्झितः ॥

अस्मिन् मङ्गलश्लोके ‘श्रुतिशिखोत्थाखण्डधीगोचरः मोक्षं प्राप्त इव स्वयं विजयते’ इति उद्देश्यविधेयभावस्य अङ्गीक्रियमाणत्वात् अस्य मङ्गलश्लोकस्य अप्रामाण्यम् इति शङ्का उपस्थाप्यते, तद्वारणप्रकारश्च समर्थ्यते लघुचन्द्रिकानुसारेण ।

मङ्गलश्लोके विवक्षितः उद्देश्यविधेयभावः

अस्मिन् श्लोके यदि ‘विष्णुः मोक्षं प्राप्त इव विजयते अखण्डधीगोचरश्च’ इत्येवं विष्णुम् उद्दिश्य मोक्षप्राप्तेः अखण्डधीगोचरत्वस्य च विधेयत्वम् यदि अङ्गीक्रियते तर्हि अनेकविधानप्रयुक्तः वाक्यभेदः भवति । मोक्षप्राप्तत्वावच्छिन्नम् उद्दिश्य अखण्डधीगोचरत्वं विधीयते इत्यपि न युक्तं । तथा सति इवपदार्थानन्वयप्रसङ्गः । किञ्च उद्देश्यतावच्छेदकं विधेयपूर्वसिद्धम्

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इति अस्ति नियमः । अत्र च उद्देश्यतावच्छेदकः अस्ति मोक्षः तत्प्राप्तिर्वा, विधेयमस्ति अखण्डधीगोचरत्वम् । अखण्डधीगोचरत्वस्य विधेयस्य उद्देश्यतावच्छेदकमोक्षपूर्वकत्वं न सम्भवति, सर्वस्याः अखण्डधियः मोक्षात् प्रागेव विद्यमानत्वात् । एवमेव ‘उद्देश्यवाचकं पदं पूर्वं भवेत् विधेयवाचकं तु तदुत्तरम्’ इत्यस्ति कश्चन नियमः, तस्यापि नियमस्य भङ्गः स्यात् । अतः अत्र अखण्डधीगोचरम् उद्दिश्य मोक्षप्राप्तिः विधीयते इति स्वीक्रियते । अत्र धीपदस्य मनोवृत्तिविशेषः अर्थः । अत्र अखण्डत्वम् अन्तःकरणवृत्तेः निरवयवत्वरूपं वा नित्यत्वरूपं वा न सम्भवति इति कृत्वा अत्र अखण्डत्वं संसर्गाविषयकत्वं विवक्षितम् । गोचरम् नाम विषयः । तथा च संसर्गाविषयकमनोवृत्तिविशेषविषयीभूतम् उद्दिश्य मोक्षप्राप्तिः विधीयते ।

वाक्यस्य अप्रमाणत्वशङ्का

‘संसर्गाविषयकमनोवृत्तिविशेषविषयीभूतम् उद्दिश्य मोक्षप्राप्तिः विधीयते’ इति उद्देश्यविधेयभावस्वीकारे अस्य वाक्यस्य अप्रमाणत्वं स्यात् ; ‘उद्देश्यतावच्छेदककालावच्छिन्नत्वं विधेये भासते’ इति नियमस्य सत्त्वात् । तथा हि ‘गन्धप्रागभावविशिष्टः घटः गन्धवान्’ इति वाक्यं शास्त्रकारैः अप्रमाणत्वेन अभ्युपगतम् अस्ति । अस्य च वाक्यस्य अप्रमाणत्वं तदैव उपपद्यते यदा एतद्वाक्यजन्यस्य ज्ञानस्य अप्रमात्वं स्यात् । अप्रमात्वञ्च अस्य ज्ञानस्य बाधितविषयकत्वेन वक्तव्यम् । परन्तु घटस्य उत्पत्तिक्षणे घटः गन्धप्रागभावविशिष्टः भवति द्वितीयादिक्षणे गन्धवान् च भवति इत्यतः अस्य ज्ञानस्य अबाधितविषयकत्वेन नास्ति अप्रमात्वम् । अतः अस्य ज्ञानस्य बाधितविषयकत्वं समर्पयितुम् ‘उद्देश्यतावच्छेदककालावच्छिन्नत्वं विधेये भासते’ इति नियमः स्वीकर्तव्यः । अस्य च ज्ञानस्य उद्देश्यतावच्छेदकः अस्ति गन्धप्रागभावः, उद्देश्यतावच्छेदककालः उत्पत्तिक्षणः, तदवच्छिन्नत्वं विधेये गन्धे भासते । भासमानं च इदं गन्धस्य उत्पत्तिक्षणावच्छिन्नत्वं बाधितमस्ति उत्पत्तिक्षणावच्छेदेन घटे गन्धस्य अविद्यमानत्वात् । अतः अस्य ज्ञानस्य बाधितविषयकत्वलाभेन अप्रमात्वं सिद्ध्यति । तज्जनकस्य वाक्यस्य अप्रमाणत्वमपि उपपादितं भवति । प्रकृतवाक्ये च उद्देश्यतावच्छेदकं अस्ति संसर्गाविषयकमनोवृत्तिविशेषविषयत्वम्, तत्कालावच्छिन्नत्वं विधेये मोक्षे भासते इति लभ्यते । तथा सति उक्तवृत्तिविषयत्वकाले मोक्षस्य अभावात्, मोक्षदशायां च उक्तवृत्तिविषयत्वस्य अभावात्, एककालावच्छेदेन उभयोः असम्भवेन उक्तवृत्तिविषयत्वकालावच्छिन्नत्वं मोक्षस्य न सम्भवति । तथा च मोक्षे भासमानं संसर्गाविषयकमनोवृत्तिविशेषविषयत्वम् बाधितमिति कृत्वा तद्विषयकशब्दबोधस्य अप्रमात्वं, तज्जनकस्य उक्तवाक्यस्य अप्रामाण्यम् च आपद्यते ।

ननु ‘जीवन्मुक्तः’ इति प्रामाणिकव्यवहारानुसारेण जीवन्मुक्तिकाले मोक्षस्य उक्तवृत्तिविषयत्वस्य च एकस्मिन्नेव काले सत्त्वात् मोक्षस्य उक्तवृत्तिविषयत्वकालावच्छिन्नत्वं सम्भवति खलु इति चेन्न मोक्षो नाम अविद्यासामान्याभावरूपात्मा । आत्मनः उक्तवृत्तिविषयत्वकाले अविद्याकार्यभूतायाः वृत्तेः सत्त्वात् तदुपानभूतायाः अविद्यायाः अपि सत्त्वात् अविद्यासामान्याभावरूपात्मा मोक्षः तदा नास्ति । तथा च अविद्यासामान्याभावरूपात्मनि मोक्षपदार्थे विधेये भासमानस्य उक्तवृत्तिविशेषविषयत्वकालावच्छिन्नत्वस्य बाधितत्वात्, अस्य ज्ञानस्य अप्रमात्वम्, तज्जनकस्य वाक्यस्य अप्रमाणत्वं च स्यात् । ननु मोक्षस्य एतादृशं स्वरूपं कथम् अवगतम् इति चेत् वार्तिकात् इति ब्रूमः । तदुक्तं वार्तिके ; “अविद्यास्तमयो मोक्षः सा च बन्धः उदाहृतः” इति, “निवृत्तिरात्मा मोहस्य ज्ञातत्वेन उपलक्षितः” इति च । अत्र प्रथमवार्तिके अस्तमयपदस्य सामान्याभावः अर्थः । अविद्यायाः सामान्याभावश्च तदैव स्यात् यदा अविद्या

स्थूलरूपेण सूक्ष्मरूपेण च यदा न वर्तते । “सा” इति तच्छब्देन अविद्या निर्दिश्यते । तथा च अविद्यारूपबन्धसामान्याभावस्य मोक्षपदार्थत्वम् उक्तं भवति प्रथमवार्तिके । द्वितीयवार्तिकस्य “मोहस्य निवृत्तिः ज्ञातत्वेन उपलक्षितः आत्मा” इति योजना बोध्या । अत्र च मोहपदस्य अविद्या अर्थः , निवृत्तिपस्य अत्यन्ताभावः अर्थः न तु ध्वंसः । तथा च मोहनिवृत्तिपदेन अविद्यासामान्याभावरूपमोक्षपदार्थः विवक्ष्यते । मोक्षपदार्थभूताविद्यासामान्याभावस्य ज्ञातात्मतारूपत्वोक्तया आत्मनः मोक्षपदार्थत्वं अविद्यासामान्याभावरूपता च बोध्यते इत्यतः अविद्यासामान्याभावरूपः आत्मा एव मोक्षः ।

ननु आत्मनः कथम् अभावरूपत्वमिति चेत् अभावस्य अधिकरणरूपत्वोपगमात् । एवञ्च वार्तिकार्धद्वयेन अविद्यासामान्याभावरूपात्मनः मोक्षपदार्थत्वं सिद्ध्यति । ज्ञातत्वोपलक्षितत्वम्, इत्यंशस्तु मोक्षस्वरूपे न घटकीक्रियते प्रयोजनाभावात् । अविद्यासामान्याभावरूपात्मनः एव मोक्षरूपत्वम् अत्र अभिप्रेतम् इति ज्ञापयितुं ज्ञातत्वोपलक्षितत्वांशः उपयुज्यते । अखण्डाकारवृत्तिः यदा उत्पद्यते तदा अविद्यानिवृत्तेः विद्यमानत्वेन ज्ञातत्वविशिष्टस्य ज्ञातत्वोपहितस्य वा आत्मनोऽपि अविद्यानिवृत्तित्वं भवितुमर्हति । तथा सत्यपि ज्ञातत्वोपलक्षितस्य आत्मनः अविद्यानिवृत्तित्वकथनेन उभयविधाविद्यानिवृत्तिरेवात्र मोक्षपदार्थत्वेन विवक्षिता इति ज्ञायते ।

ननु एवमपि ज्ञातत्वोपलक्षितत्वम् जीवन्मुक्तेऽपि अखण्डाकारवृत्तिकाले स्यात् । अयम् आशयः ; ज्ञातत्वम् अखण्डाकारवृत्तिविषयत्वम् । तदुपलक्षितत्वं नाम तत्सम्बन्धोत्तरकालीनतत्समानाधिकरणतदभावत्वम् । “काकवत् देवदत्तगृहम्” इत्यत्र देवदत्तगृहं काकोपलक्षितम् अस्ति । गृहे विद्यमानस्य काकस्य पश्चात् उड्डयनात् काकसम्बन्धोत्तरकालीनकाकसमानाधिकरणकाकाभावत्वम् अस्ति । एवम् एव कस्यचित् पुरुषस्य अखण्डाकारवृत्तौ उत्पन्नायां सत्यां सा पश्चात् वृत्त्यन्तरकाले निर्विकल्पकसमाधिकाले वा नश्यति । तथा च तस्य जीवन्मुक्तस्याऽपि ज्ञातत्वसम्बन्धोत्तरकालीनज्ञातत्वसमानाधिकरणज्ञातत्वाभावत्ववरूपं तदुपलक्षितत्वं सम्भवति इति जीवन्मुक्तेरपि मुख्यमोक्षत्वं स्यात् खलु इति चेन्न अत्र सर्वदा तदुपलक्षितत्वं विवक्षितम् । सर्वदा तदुपलक्षितत्वं च स्वोत्तरकालीनप्रतियोग्यसमानाधिकरणस्वपूर्वकालीनप्रतियोगिसमानाधिकरणः³ यः तदभावः तद्वत्त्वम् । सर्वदा तदुपलक्षितत्वं च विदेहताकालीनस्य आत्मनः एव सम्भवति । अत्र स्वम् अखण्डाकारवृत्तिविषयत्वाभावः । विदेहताकालीनस्य आत्मनः चरमवृत्तिरपि यदा नश्यति तदुत्तरं पुनः वृत्त्यन्तरं नोत्पद्यते इति स्वोत्तरकालीनप्रतियोग्यसमानाधिकरण्यम् अखण्डाकारवृत्तिविषयत्वाभावे लभ्यते । विदेहकैवल्यात् प्राक् तु आत्मनि प्रतियोगिभूताखण्डाकारवृत्तिविषयत्वमासीत् इति स्वपूर्वकालीनप्रतियोगिसमानाधिकरण्यम् अखण्डाकारवृत्तिविषयत्वाभावे आत्मान्तर्भावेण लभ्यते । तादृशाभावत्वम् विदेहताकालीनस्य आत्मनः वर्तते । जीवन्मुक्तस्य वृत्त्यन्तरकाले वा निर्विकल्पकसमाधौ वा विद्यमानस्य अखण्डाकारवृत्तिविषयत्वाभावस्य स्वपूर्वकालीनप्रतियोगिसमानाधिकरण्यरूपविशेषणसत्वेऽपि स्वोत्तरकालीन- प्रतियोग्यसमानाधिकरण्यरूपविशेषणं नास्ति वृत्त्यन्तरनाशोत्तरं निर्विकल्पकसमाध्युत्तरं च अखण्डाकारवृत्तेः उत्पत्त्यमानत्वात् । तथा चायमत्र निगमितार्थः; अविद्यायाः संस्कारादिकार्यरूपेणाऽपि अनवस्थानं यदा भवति तदा एव मोक्षः सिद्ध्यति⁴ । जीवन्मुक्तिकाले तु अविद्यायाः संस्काररूपेण अवस्थानात् सः न मोक्षपदस्य मुख्यः अर्थः

3 . स्वोत्तरकालीनप्रतियोग्यसमानाधिकरण्यम् अभावे विशेषणम् ।

4 . ज्ञातत्वोपलक्षितत्वांशः उभयविधाविद्यानिवृत्तिं गमयति ।

किन्तु विदेहताकालीनः मोक्षः एव । जीवन्मुक्तः इति व्यवहारस्तु स्थूलाविद्यानिवृत्तिमात्रं वा आवरणनिवृत्तिमात्रं वा स्वीकृत्य गौणः । तथा च जीवन्मुक्तिदशां स्वीकृत्याऽपि मोक्षे अखण्डाकारवृत्तिकालावच्छिन्नत्वं न सम्भवतीति तद्बोधकस्य वाक्यस्य अप्रामाण्यं स्थिरमेव । किञ्च जीवन्मुक्तस्य स्थूलाविद्यानिवृत्त्यनन्तरमपि पुनः तत्त्वज्ञानं सम्भवति इति स्थूलाविद्यानिवृत्तेः तत्त्वज्ञानरूपत्वमेव स्वीक्रियते न तु ज्ञातात्मरूपत्वम् । तथा च जीवन्मुक्तिकालीनायाः स्थूलाविद्यानिवृत्तेः ज्ञातात्मरूपत्वे प्रमाणं नास्तीति वार्तिके मोहनिवृत्तिः उभयविधाविद्यानिवृत्तिरूपा एव विवक्षिता न तु केवलस्थूलाविद्यानिवृत्तिः ।

ननु जीवन्मुक्तौ संस्काररूपेण अविद्यायाः सत्त्वेऽपि चरमतत्त्वज्ञानविषयत्वक्षणे अविद्यासामान्यास्तमयः सम्भवतीति चरमतत्त्वज्ञानविषयत्वकालावच्छिन्नत्वस्य अविद्यासामान्यास्तमये सम्भवात् नास्ति वाक्यस्य अप्रामाण्यम् इति चेन्न चरमतत्त्वज्ञानविषयत्वक्षणे अपि अविद्यासामान्यास्तमयः न सम्भवति तत्क्षणे तादृशवृत्तिविषयत्वरूपस्य अविद्याकार्यस्य सत्त्वात् अविद्यासामान्यास्तमयस्य असम्भवात् । **ननु** चरमक्षणे एव चरमाखण्डाकारवृत्तेः नाशः अस्तु इति चेन्न तदनङ्गीकारात् । तदुक्तं लघुचन्द्रिकायाम् ; “चरमधीरूपविद्यावतः क्षणस्य अविद्यातत्प्रयुक्तदृश्यविशिष्टकालपूर्वत्वाभावनियमेन सिद्धस्य अविद्यास्तमयस्य विदेहताकालीनस्य विद्यावति क्षणे सम्भवाभावात्” इति । अयमाशयः ; चरमवृत्तेः उत्पत्त्यनन्तरं प्रपञ्चसद्भावः न अङ्गीक्रियते । अतः चरमक्षणेऽत्र अविद्या वा तत्प्रयुक्तदृश्यं वा तदुभयविशिष्टकालो वा न सम्भवति इति कृत्वा चरमक्षणेः अविद्यातत्प्रयुक्तदृश्यविशिष्टकालपूर्वः न भवति । एतादृशसिद्धान्तानुसारेण यत् यत् चरमधीरूपविद्यावत्क्षणत्वं तत् तत् अविद्यातत्प्रयुक्तदृश्यविशिष्टकालपूर्वत्वाभावः इति व्याप्तिः स्वीक्रियते । चरमधीरूपविद्यावत्क्षणोत्तरम् दृश्यस्य स्वीकारे चरमधीरूपविद्यावत्क्षणस्य दृश्यविशिष्टकालपूर्वत्वं स्यात् । तथा च सति चरमधीरूपविद्यावत्क्षणस्य दृश्यविशिष्टकालपूर्वत्वाभावनियमः पूर्वोक्तः भज्येत । तथा च चरमधीरूपविद्योत्तरक्षणे एव दृश्यसामान्याभावः स्वीक्रियते । चरमधीरूपविद्यावति क्षणे दृश्यस्वीकारेण चरधीरूपविद्यावत्क्षणस्य दृश्यवत्कालत्वेऽपि दृश्यविशिष्टकालपूर्वत्वाभावस्य सम्भवात् नोक्तनियमभङ्गप्रसङ्गः । एवमेव चरमधीरूपविद्यापूर्वक्षणस्य दृश्यविशिष्टकालपूर्वत्वेऽपि चरमधीरूपविद्यावत्क्षणत्वं नास्तीति न व्यभिचारः ।

तथा च अविद्यासामान्याभावरूपे मुख्ये मोक्षपदार्थे अखण्डाकारवृत्तिविषयत्वकालावच्छिन्नत्वं न सम्भवति इति तद्बोधकस्य मङ्गलश्लोकस्य अप्रामाण्यं स्यात् इति आशाङ्का तिष्ठति ।

अप्रामाण्यशङ्कापरिहारः

अप्रामाण्यशङ्कां पूर्वोक्तां परिहर्तुमाह “मिथ्याबन्धविधूननेन विकल्पोज्झित इति । बन्धः ब्रह्मानैक्याज्ञानम् । विधूननं नाम अस्तमयः संस्कारादिकार्यरूपेणऽपि अनवस्थानरूपः । विकल्पो दृश्यम्, तेन उज्झितः तच्छून्यः इत्यर्थः । तथा च अविद्यासामान्यास्तमयेन दृश्यशून्यः इत्यर्थः । अत्र च बन्धस्य मिथ्यात्वम् इति विशेषणं दत्तम् । तस्य च ज्ञाननिवर्त्यत्वरूपत्वात् बन्धनिवृत्तेः ज्ञानाधीनत्वं ज्ञाप्यते । बन्धस्य निवर्तकं तु चरमवृत्तिरूपं ज्ञानं । तथा च तदधीनस्य तदुत्पत्तिकालीनत्वं नास्ति किन्तु तदुत्तरकालीनत्वमेव इति कृत्वा चरमवृत्त्युत्पत्तिक्षणे अविद्यासामान्यास्तमयः नास्ति किन्तु तदुत्तरमेव इति ज्ञापितं भवति । **ननु** एतादृशार्थज्ञापनेन उक्तशङ्कायाः वारणं कथं कृतं भवति इति चेन्न बन्धनिवृत्तेः ज्ञानोत्पत्तिसमकालीनत्वं नास्ति किन्तु तदुत्तरकालीनत्वमेव इति ज्ञापनेन ‘उद्देश्यविधेयभावस्थले उद्देश्यतावच्छेदककालावच्छिन्नत्वं विधेये भासते’ इति

नियमस्य औत्सर्गिकत्वमपि ज्ञापितं भवति । तथा च ‘असति बाधके उद्देश्यविधेयभावस्थले उद्देश्यतावच्छेदककालावच्छिन्नत्वस्य विधेये भानम्’ इत्येव नियमः अङ्गीक्रियते । ननु कुलचित् अस्य नियमस्य बाधः अस्ति चेत् औत्सर्गिकत्वं स्वीकर्तुं शक्यते , अस्य नियमस्य कुल बाधः दृश्यते इति चेत् सर्गाद्यकालीनव्युत्पत्तिं, जन्यतासम्बन्धेन कर्तृमत्, कार्यत्वात्, घटवत् इत्यत्र अस्य नियमस्य बाधः अस्ति इति । अत्र तु विधेयः अस्ति कर्तृविशेषः ईश्वरः । स च निरवच्छिन्नः इष्टः⁵ । अतः अत्र निरवच्छिन्नकर्तृसाध्यकानुमितेः अभिमतत्वात् विधेये कर्तरि सर्गाद्यकालावच्छिन्नत्वस्य विधेये भानं नाङ्गीक्रियते । यदि भानं स्यात् तर्हि अस्याः अनुमितेः अप्रमात्वं स्यात् ।

निगमनम्

तथा च अयमत्र संपिण्डितार्थः, “उद्देश्यतावच्छेदककालावच्छिन्नत्वं विधेये भासते” इति नियमं स्वीकृत्यैव पूर्वपक्षिणा मङ्गलश्लोकस्य अप्रामाण्यम् आपादितम् । परन्तु अयं नियमः न सार्वत्रिकः पूर्वोक्तस्थले बाधात् । तस्मात् असति बाधके एव विधेये उद्देश्यतावच्छेदककालावच्छिन्नत्वस्य भानम् अङ्गीक्रियते, सति बाधके तु तत् न स्वीक्रियते । मङ्गलश्लोके च “मिथ्याबन्धविधूनेन” इति बन्धस्य मिथ्यात्वविशेषणद्वारा अविद्यास्तमयस्य ज्ञानाधीनत्वज्ञापनेन प्रकृते तन्नियमप्रवृत्तौ बाधकमस्तीति ज्ञाप्यते । तथा च नास्ति मङ्गलश्लोकस्य अप्रामाण्यम् ।

ग्रन्थसूचिका

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न्यायव्याकरणतन्त्रानुरोधं पदस्वरूपविवेचनम्

प्रणबेश भट्टाचार्यः¹

शोधसारः

पदं खलु मूलवस्तुस्वरूपं वर्तते शास्त्रारम्भं प्रति। पदं विना न शास्त्रं उत्पद्यत इति भावः। पदानां समूहः वाक्यम्, वाक्यसमूहं च शास्त्रमित्यस्मदभिप्रायः। अपदं नाम पदभिन्नं पदधर्मरहितं प्रातिपदिकादिकम्। तन्न शोस्ते संयुज्यन्ते। शब्दः खलु द्विविधः, ध्वन्यात्मकः वर्णात्मकश्चेति। शास्त्राध्ययनजन्ये शाब्दबोधे वर्णात्मकशब्दः (पदम्) हेतुरिति। पदस्य स्वरूपमिति पदस्वरूपम्, तद्विषयकं विवेचनं विचार इति पदस्वरूपविवेचनम्। तच्च विवेचनं तावत् न्यायशास्त्रानुरोधं व्याकरणशास्त्रानुरोधञ्च अस्मिन् निबन्धे उपस्थाप्यते। वस्तुतस्तु पदस्वरूपविषये नैयायिकवैयाकरणमतेषु किञ्च नैयायिकमतेष्वेव सादृश्यं, वैसादृश्यमपि समुपलभ्यते। तेषां सादृश्यवैसादृश्यानां यथामति विचार एव विषयः।

कूटशब्दाः -पदम्, वर्णसमूहः, शक्तिः, शब्दः

सूचना

महार्णववत् संस्कृतसाहित्ये यानि शास्त्राणि सन्ति तत्र पदमस्ति खलु वारिबिन्दुसदृशम्। यथा अम्बुकणाभ्यः अम्बुधिः जायते, तथा पदानां समष्टिरूपेण शास्त्राणि विरचितानि सन्ति। ननु कीदृशं पदम्? आकाङ्क्षा-योग्यता-आसत्तिविशिष्टं पदमिति। तादृशानां पदानां समष्टिः वाक्यम्, वाक्यसमूहं शास्त्रमित्यस्मदभिप्रायः। ‘नापदं शास्त्रे प्रयुञ्जीत’ – इत्यार्षम्। अपदं नाम पदभिन्नं पदधर्मरहितं प्रातिपदिकादिकम्। तन्न शोस्ते संयुज्यन्ते। लोके यथा इष्टकादीनां विशिष्टसज्जीकरणेन खलु अट्टालिका प्रस्तुयते तद्वत् विवक्षोत्पादकानां पदानां यथानियमं यथाक्रमञ्च प्रयोगेन शास्त्रमुत्पद्यते। क्रमं चात्र प्रकृतिप्रत्ययादीनाम् उत्तरोत्तरसंयुक्तिः। अर्थात् पदमृते शास्त्रं न सिध्यति जायत वेति भावः। अस्मद्विन्नस्य अपरस्य वचनं (शब्दम्) श्रुत्वा तात्पर्यानुसारेण शाब्दबोधः जायत इत्यत्र वाक्यार्थज्ञानं प्रति शब्दस्य साक्षात् उपयोगिता परिलक्ष्यते। परन्तु शास्त्राध्ययनेनापि शाब्दबोधः जायते, न तत्र शब्दः साक्षात् कारणम्। वस्तुतः शब्दः खलु द्विविधः, ध्वन्यात्मकः वर्णात्मकश्चेति। ‘द्विविधश्चायं शब्दो वर्णात्मको ध्वनिमात्रश्च’ – इति वात्स्यायनभाष्यम्। शास्त्राध्ययनजन्ये शाब्दबोधे वर्णात्मकशब्दः (पदम्) हेतुरिति। पदस्य स्वरूपमिति पदस्वरूपम्, तद्विषयकं विवेचनं विचार इति पदस्वरूपविवेचनम्, मध्यपदलोपिकर्मधारयः। तच्च विवेचनं तावत् न्यायशास्त्रानुरोधं व्याकरणशास्त्रानुरोधञ्च अस्मिन् निबन्धे उपस्थाप्यते। वस्तुतस्तु पदस्वरूपविषये नैयायिकवैयाकरणमतेषु किञ्च नैयायिकमतेष्वेव सादृश्यं, वैसादृश्यमपि समुपलभ्यते। तेषां सादृश्यवैसादृश्यानां यथामति विचारोऽत्र विषयः। उक्तविषयस्य यथार्थज्ञानं हि प्रयोजनम्।

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प्राचीनन्यायतन्त्रे पदस्वरूपम्

प्राचीनन्यायः नव्यन्यायश्चेति न्यायशास्त्रस्य द्विविधः भेदः । अतः आदौ प्राचीनन्याये कीदृशः पदविषयकः विशिष्टविचारः उपलभ्यते तद्विचार्यणीयः । न्यायसूत्रस्य प्रथमाध्यायस्य प्रथमाह्निके 'आप्तोपदेशः शब्दः' (न्यायवार्तिके, 54) – इति सप्तसंख्यकस्य सूत्रस्य व्याख्यायां वात्स्यायन-उद्घोतकराणां किञ्च ग्रन्थकारस्य महर्षिगौतमस्यापि पदविषयकचिन्ता न सम्प्राप्यते । तत्र उपदेशस्य नाम वाक्यस्य उपयोग एव अधिकतया विचारितोऽस्ति । आप्तस्योपदेशः शब्दप्रमाणमिति । परन्तु न्यायसूत्रस्य द्वितीयाध्यायस्य द्वितीयाह्निके शब्दस्य प्रामाण्यपरीक्षावसरे अष्टपञ्चाशत्संख्यकसूत्रे ग्रन्थकारैः महर्षिगौतमैः पदलक्षणं निरूपितम् । 'ते विभक्त्यन्ताः पदम्' (298) – इति । ननु के ते? ते च गुणान्तराप्तिभिः विकृताः वर्णाः इति । अन्ते अन्तिमे विभक्तिरस्ति यस्य सः विभक्त्यन्तः, ते इति बहुवचनविवक्षा । विभक्त्यन्तं वर्णसमूहं पदमिति । ज्ञायते अनेन यत्, नैकेन वर्णेन पदं जायत इति । गौतममतानुसारेण परिणामात् कार्यकारणाद्वा वर्णविकारस्य उपपत्तिर्न भवति । यथा दधि+अन्न = दध्यन्न – इत्यन्न इ-वर्णस्य परिणामः न खलु य-वर्णः, न तु य-वर्णं प्रति इ-वर्णः कारणं प्रमाणाभावादिति । परन्तु उक्ते संहिताविशिष्टपदे (दध्यन्न) वर्णविकारः तावत् शब्दशास्त्रसिद्धः । अतः किमस्ति तादृशस्य वर्णविकारस्य कारणम्? उच्यते स्थानिभावात् आदेशाभावाच्च कस्यचित् शब्दस्य स्थाने शब्दान्तरः प्रयुज्यते । अयमेव विकारपदार्थरहस्यम् । विकारः भवति यस्य सः विकृतः पदमिति । तच्च विकारः तावत् षड्विधः – गुणान्तरप्राप्तिः, उपमर्दः, ह्रासः, वृद्धिः, लेशः, श्लेषश्चेति ।

तेषु गुणान्तरप्राप्तिः हि धर्मान्तरप्राप्तिरिति । यथा उदात्तस्वरस्थाने अनुदात्तस्वरविधानम् । अत्र धर्मा तावत् स्वरः, तद्भेदाः धर्माः उदात्तादयः इति यावत् । कस्मिंश्चित् स्थाने एकस्य धर्मिणः निवृत्तौ सति तत्रैव तद्विधर्मविधानम् उपमर्दः । यथा अस्-धातोः (धर्मिणः) विधानस्थाने भू-धात्वादेशः । अत्र भू-धातौ (धर्मिणि) अस्-धातोः भेदः अस्ति । अस्तु, दीर्घस्थले ह्रस्वविधानं ह्रासः । एतद्विपरीतः विकारः वृद्धिः । प्रकृतशब्दस्य अंशविशेषस्य निवृत्तिः लेशः । यथा अस्-धातोः प्रथमपुरुषस्य द्विवचनं तावत् स्तः – इति । अत्र अस्-धातोः अ-कारस्य लोपविधानात् स-कारमात्रस्य प्रयोगः सिध्यति । प्रकृतिस्थले प्रत्ययस्थले वा शब्दविशेषस्य आगमः श्लेष इति अतिसंक्षिप्तः विकारपरिचयः । विभक्तिः द्विविधा नामिकी आख्यातिकी चेति । तत्र प्रातिपदिकोत्तरप्रयुक्ताः स्वादयः नामिकीविभक्तयः । यथा देवदत्त (प्रतिपदिकम्) + सु = देवदत्तः (पदम्) । अत्र सु इति नामिकी विभक्तिः । धात्वन्तरप्रयुक्ताः तिबादयः आख्यातिकीविभक्तयः । यथा √ गम् + ति = गच्छति (पदम्) ।

महर्षिगौतमानुसारिणा न्यायाचार्येण जयन्तभट्टेनापि 'उक्तम् पदं हि विभक्त्यन्तो वर्णसमुदायो न प्रतिपदिकमात्रम्' – इति । ज्ञायते इदानीं यत्, प्राचीननैयायिकाः खलु पदस्वरूपनिरूपणे शब्दशास्त्रमेव अनुसृतवन्तः । तस्मात् वक्तुं शक्यते यत्, पदलक्षणनिर्वचने शाब्दिकैः सह प्राचीनन्यायाचार्याणामस्ति मतसाम्यम् । अपि च प्राचीननैयायिकानां मतविचारेण वक्तुं शक्यते यत्, पदं खलु द्विविधम् । नामपदं (सुवन्तम्), आख्यातं (तिङन्तम्) चेति । विभक्त्यन्तस्य पदसंज्ञाविधानात् परं द्विविधैव विभक्तिः उल्लेखिता न्यायसूत्रकारेण । परन्तु न्यायतन्त्रे चतुर्विधं पदं स्वीकृतमस्ति – यौगिकम्, रूढम्, योगरूढम्, यौगिकरूढञ्च । तत्र आद्यं पाचकादिपदम् । द्वितीयं ब्राह्मणवाचकं विप्रपदं गोमण्डादिपदञ्च । तृतीयं पङ्कजादिपदम् । अन्तिमम् उद्भिदादिपदम् ।

व्याकरणतन्त्रे पदस्वरूपम्

‘सुप्तिङन्तं पदम्’ (अष्टाध्यायी, १।४।१४) – इति पदसंज्ञाविधायकं मुख्यं सूत्रं सूत्रितमष्टाध्याय्यां शाब्दिकशिरमणिना महर्षिपाणिनिना। अत्र सुप् च तिङ् च सुप्तिङाविति इतरेतरद्वन्द्वः। सुप्तिङौ अन्तौ विद्येते यस्य तत् सुप्तिङन्तम् इति बहुव्रीहिः। ‘द्वन्द्वादौ द्वन्द्वान्ते च श्रुयमाणं पदं प्रतेकमभिसम्बध्यते’ – इति नियमेन अन्तशब्दस्य सुप् इत्यनेन तिङ् इत्यनेन च सह योगो भवति। अतेन सुबन्तं तिङन्तं चेति पदद्वयं जायते। अतः सुबन्तस्य तिङन्तस्य च पदसंज्ञा सिध्यतीति। उक्तञ्चास्माभिः प्रातिपदिकात् परं सुप्-प्रत्ययः, धातोः परं च तिङ्-प्रत्ययः सम्प्रयुज्यते। ‘विभक्तिश्च’ (अष्टाध्यायी, १।४।१०४) – इत्यनेन पाणिनिविधानेन सुप्-प्रत्ययाः तिङ्-प्रत्ययाः च सर्वे विभक्तिसंज्ञकाः भवन्ति।

पदभेदविषयेऽपि वैयाकरणैः सह प्राचीनन्यायाचार्याणां मतसाम्यं परिलक्ष्यते। यद्यपि महर्षिपाणिनिना उपरि उक्तं द्विविधं पदं स्वीकृतम्, परन्तु याष्काचार्येण चतुर्विधं पदमङ्गीकृतं निरुक्ते। ते च नामख्यातोपसर्गनिपाताः (निरुक्तम् p, 2)। वस्तुतः पदानां चतस्रः जातयः भवन्ति – नामजातिः, आख्यातजातिः, उपसर्गजातिः, निपातजातिश्चेति। अत्र विचार्यणीयं यत्, येन प्रकारेण प्राचीनन्यायप्रवरैः पदलक्षणं निरूपितम्, तेन उपसर्गनिपातयोः पदत्वं न सिध्यति। किञ्च पाणिनिमतानुसारमपि तयोः पदत्वं न संगच्छते विभक्तिसंयोगाभावात्। अतः किं तर्हि उपसर्गनिपाताः पदलक्षणरहिताः! परन्तु शास्त्रेषु निर्विघ्नेन उपसर्गनिपातयोः व्यवहारः दरीदृश्यते। वस्तुतस्तु एतादृशस्य संशयस्य पूर्वपक्षरूपेण अवभासः कृतः न्यायसूत्रभाष्यकारेण वात्स्यायनाचार्येण ‘उपसर्गनिपातास्तर्हि न पदसंज्ञाः?’ (न्यायभाष्ये, 207) – इति। सत्यमेतत् यत् पाणिनिना पदविभागे उपसर्गनिपातयोः न पृथगुपदेशः न कृतः, परन्तु अनेनैतन्नाङ्गीकरणीयं यत् उपसर्गनिपाताः पदलक्षणरहिताः इति। वस्तुतः धर्मवैशम्यात् तयोः उपसर्गनिपातयोः सुवन्तादिभेदे नान्तर्भाव इति मन्यते। उपसर्गनिपातानां स्वार्थाभावात् ते न खलु वाचकाः। ‘स्वरादिनिपातमव्ययम्’ (अष्टाध्यायी, १।१।३७) – इति पाणिनिमतानुसारेण निपातानाम् अव्ययसंज्ञकत्वात् न तेषां सुवन्तादिपदान्तरेण विना प्रयोगः सिध्यतीति भवितुमर्हति। आख्यातमुपगृह्य तस्यैवार्थविशेषं सृजन्तीति उपसर्गाः। अर्थात् आख्यातं विना नोपसर्गस्य पृथक् प्रयोगः तन्त्रसिद्ध इति। ‘ते प्राग् धातोः’ (अष्टाध्यायी, १।४।८०) – इत्यनेन उपसर्गानां प्रयोगविधानं तावत् धातोः पूर्वं कृतम्। यथा नमति < प्रणमति – अत्र प्र-उपसर्गः √नम्-धात्वर्थं विशिष्टरूपेण प्रकाशयति। प्रकृष्टेन नमस्करोतीति। ‘अव्ययादाप्सुपः’ (अष्टाध्यायी, २।४।८२) – इत्यनेन अव्ययोत्तरप्रयुक्तस्य सुप्-विभक्तेः लोपः भवति। तस्मात् अव्ययं खलु सदा विभक्तिरहितमिति चिन्ता भ्रान्तिरेव। वात्स्यायनाचार्येण पाणिनिवचनमिदं स्वीकृत्य आभाषितम् ‘शिष्यते च खलु नामिक्या विभक्तेरव्ययाल्लोपस्तयोः पदसंज्ञार्थमिति’ (न्यायभाष्ये, 208) – इति। परन्तु उपसर्गनिपातानां पदत्वसिद्धये उद्ध्योतकरेण भिन्नमतमुपनिबद्धम्। तन्मते सुप्-प्रत्ययविशिष्टत्वात् उपसर्गनिपाताः खलु नामपदेषु एव अन्तर्भवन्ति। ‘उपसर्गनिपाता नाम्ना संगृहीताः, यस्मादाह अव्ययाल्लोपः इति, तेन सुबन्तत्वात् तेनैव संगृहीता’ 298 – इति। वार्त्तिककारस्य एतादृशवचनं तु याष्काचार्यमतविरुद्धम्। वस्तुतः नैके विद्वांसः निपातानां वाचकत्वं स्वीकृतम्। तेन वक्तुं शक्यते यत्, वाचकत्वधर्मस्वीकार एव उद्ध्योतकरस्य तादृशचिन्ताहेतुरिति भवितुमर्हति।

वैयाकरणैस्तावत् वर्णातिरिक्तं पदं वाक्यं वा वाचकत्वेन अङ्गीकृतम्। ननु वर्णस्य वाचकत्वे का हानिः? उच्यते वर्णश्चेत् अर्थवाचकस्तर्हि प्रत्येकवर्णस्य अर्थवाचकत्वप्रसङ्गः, नोचेत् वर्णसमुदाय

एव अर्थवाचकः स्युः। तत्र प्रथमपक्षे आद्यवर्णेनैव अर्थज्ञानं जायते, तेन द्वितीयादिवर्णानाम् अनार्थक्यप्रसक्तिः। अपि च सकलवर्णानामर्थवाचकत्वे तु युगपत् तेषाम् अनुत्पत्तेः नार्थप्रतिपत्तिरिति। अस्तु तर्हि वर्णानाम् अभिव्यक्तिश्चेत् समुदायेन परन्तु तेन सकलवर्णानां युगपत् उपस्थितिर्न सिध्यतीति। अतः नादेन ध्वनिना वा अभिव्यक्तः वर्णातिरिक्तः स्फोटः समाक्रान्तः व्याकरणाचार्यैः। स्फोटस्वरूपनिरूपणाय कौण्डभट्टेन प्रोक्तम् 'स्फुटति प्रकाशते अर्थो अस्मादिति स्फोटो वाचक इति यावत्' – इति। स्फुट्-धातुना अपादानविवक्षायां घञि योगे स्फोटः पदं निष्पद्यते। व्याकरणे अष्टविधाः स्फोटाः वर्तन्ते। वर्णस्फोटः, पदस्फोटः, वाक्यस्फोटः, अखण्डपदस्फोटः, अखण्डवाक्यस्फोटः, वर्णजातिस्फोटः, पदजातिस्फोटः, वाक्यजात्यस्फोटश्च। तत्र आचार्यभर्तृहरिणा वाक्यपदीये अखण्डवाक्यस्फोटः स्वीकृतः। तन्मते पदं यथा अवयवरहितं, वाक्यमपि तद्वत्। वस्तुतः वाक्यार्थज्ञानाय अवयवरूपेण पदानाम् अपोद्धारः (कल्पना) क्रियत इति। अर्थात् प्रकृति-प्रत्ययानां चिन्ता खलु कल्पनेति। पदं खलु पारमार्थिकसत्ताहीनम्। अखण्डवाक्य एव अर्थप्रतीत्यनुकूलशक्तिरस्ति। अतः तदेवार्थवाचकः स्फोटः।

‘यथा पदे विभज्यन्ते प्रकृतिप्रत्ययादयः।

अपोद्धारस्तथा वाक्ये पदानामुपवर्ण्यते ॥’ (2/10) – इति।

भर्तृहरिमतानुसारेण उत्पत्तिविनाशरहितात् शब्दब्रह्मस्वरूपात् स्फोटादेव जगत् जायते। महाभाष्याध्ययनेनापि ज्ञायते यत्, पतञ्जलिमतानुसारेण शब्दस्वरूपं खलु स्फोटः, तद्व्यञ्जकः ध्वनिरिति।

अस्तु, स्फोटविषयकविचारस्तावत् गहनारण्यवत् व्याकरणसाहित्यजगति अवतिष्ठते। अतः तद्विचारः नात्र कदापि सम्भवति। ननु कथमत्र पदस्वरूपनिरूपणावसरे स्फोटविषयकचिन्ता समागता? वस्तुतः प्राचीनन्यायाचार्यैः स्फोटोऽयं न स्वीकृतः। बौद्धादिषु अवैदिकदर्शनेषु स्फोटः नाङ्गीकृत एव, अतः न तस्य खण्डनप्रसङ्गः। परन्तु आस्तिकदर्शनेषु न्याय-वैशेषिक-मीमांसादिषु स्फोटस्य खण्डनं दृश्यते। अस्मदालोचितं पदस्वरूपनिरूपकं गौतमसूत्रं तस्य आभाष इति। यद्यपि न्यायसूत्रभाष्ये एतद्विषयमधीकृत्य न किमपि उक्तमस्ति। परन्तु न्यायवार्तिके न्यायवार्तिकतात्पर्यटीकायां च न्यायसूत्रकारस्य विवक्षा स्पष्टतया उपनिबद्धा। वस्तुतः न्यायवार्तिककारस्य वाक्यमात्रेणोल्लिखितं वक्तव्यं विशदतया उपन्यस्तमस्ति तात्पर्यटीकायाम्।

‘अन्त्यवर्णप्रत्ययात् पूर्ववर्मप्रतिसन्धानप्रत्ययापेक्षात् अर्थप्रत्ययः’ (न्यायवार्तिके, 298) – इति औद्ध्योतकरीयम्। न्यायदर्शने क्षणिकत्वात् शब्दः खलु अनित्यरूपेण स्वीकृतः। अतः एकक्षणे नैकानां वर्णानां प्रत्यक्षं न भवितुमर्हति। पदघटकानां वर्णानां यथाक्रमम् उच्चारिते सति श्रोतुः आत्मनि तत्क्रमानुसारेण संस्कारः उत्पद्यते। तत्र पदघटकस्य अन्तिमवर्णस्य श्रावणप्रत्यक्षात् परं तच्चान्तिमवर्णसम्बद्धानां तथा च शक्तिज्ञानेन अनुगृहीतानां पूर्ववर्णानां संस्कारेण पदज्ञानमेकं जायते। अर्थात् श्रोत्रेण स्वसमवेतः अन्तिमवर्णः साक्षात् सम्बन्धेन, तथा च श्रोत्रेण स्वोत्पादितपूर्वानुभवजन्यस्य संस्कारस्य विषयीभूतः विनष्टवर्णसमूहः परम्परासम्बन्धेन संगृह्यते। अनेन पूर्वानुभूतपदविषयकसंस्कारेण तद्विषयीभूतानां विनष्टपदानां तथा च साक्षात् सम्बन्धेन विद्यमानपदस्य संग्रहेण समूहालम्बनात्मकं वाक्यज्ञानं भवति। अतः नास्ति स्फोटस्वीकारेण प्रयोजनमिति।

नवीनन्यायतन्त्रे पदस्वरूपम्

नव्यन्यायशिरमणिना गङ्गेशोपाध्यायेन ‘वर्णसमूहः पदम्’ – इति पदलक्षणं लक्षितं

तत्त्वचिन्तामणौ। नात्र विभक्तेः उपयोगः वर्तत इति प्राचीनन्यायतः मतभेदः परिलक्ष्यते। केशवमिश्रेणापि गङ्गेशमनुसृत्य स्वमतमुपनिबद्धं तर्कभाषायाम् ‘पदं च वर्णसमूहः’ (तर्कभाषायाम्, 126) – इति। अत्र संशयः जायते यत्, वर्णानां समूहः इति वर्णसमूहः। परन्तु स च समूहः कीदृशः? अयमाशयः, यथा घ्+अ+ट्+अ – इति वर्णसमूहः, तद्वत् ट्+अ+घ्+अ – इत्यपि वर्णसमूहः स्यात्। परन्तु द्वितीयपक्षे विवक्षासिद्धिर्न जायते अलीकत्वात्। अन्नभट्टोपाध्यायमतविश्लेषणेन संशयस्यास्य यथायुक्ति समापन्नं भवितुमर्हति। तर्कसंग्रहदीपिकायां तेनोपदिष्टम् ‘पदविशेषजन्य-पदार्थोपस्थितेः शाब्दज्ञाने हेतुत्वात्’ (तर्कसंग्रहे, 130) – इति। अत्र **पदविशेष** – इत्यस्य रहस्योद्घाटनेन अस्मदुपस्थापितस्य संशयस्य निराकरणं भवेदिति। ‘घटम् आनय’ – इत्यत्र शाब्दबोधं प्रति घटः, कर्मत्वम्, आनयनम्, कृतिश्चेति पदार्थानाम् उपस्थितिः खलु कारणं भवति। परन्तु तच्चोपस्थितिः न तावदुक्तपदमात्रैः सम्भवेत्। वस्तुतः घटपदेन घटोपस्थितिः, अम्-विभक्तिविधायकपदेन कर्मत्वस्योपस्थितिः, आ+√नी-धातुवाचकपदेन आनयनस्य उपस्थितिः, तथा च लोट-लकारस्य मध्यमपुरुषस्यैकवचनेन हि-पदेन कृतेरुपस्थितिः सिध्यति। तेन च ‘घटकर्मकानयनानुकूलकृतिमान् त्वम्’ – इत्याकारकं शाब्दबोधः जायते। अस्तु, तच्च विभक्तिविधानं (अम्) घटपदात्/घटप्रतिपदिकात् (अत्र नव्यन्यायानुसारेण ज्ञानोत्पादक-सामर्थविशिष्टत्वात् विभक्तिरहिते सति घट पदम्, परन्तु तदेव शाब्दिकनये प्रातिपदिकम्) परमेव संयोजनीयम्, न तु पूर्वं शास्त्रसिद्धत्वात्। अर्थात् ‘अम्+घट’ – इति शास्त्रविरुद्धः। इति **पदविशेषरहस्यम्**। अनेन अनुमीयते यत्, येषां वर्णानाम् येन क्रमेण उच्चारणात् परं लौकिकपदार्थज्ञानं जायते तदेव (क्रमम्/समूहः) सिद्धम्। ट्+अ+घ्+अ – इति वर्णचतुष्टयेन उत्पन्नस्य (टघ – इत्यस्य नास्ति कोऽपि लौकिकार्थः। अर्थरहितमिति। तस्मात् तच्च क्रमं खलु असिद्धम्। अतोऽत्र **समूहः** खलु ज्ञानोत्पादकयथार्थपदार्थवाचकं वर्णानां क्रममिति। क्षणिकत्वात् सकलवर्णानां संग्रहः न खलु एकक्षण एव सम्भवति। अतोऽत्र संग्रहपदार्थः खलु **संस्कारेण** ऊहनीयम्। तच्चोक्तं पूर्वम्।

अन्नभट्टोपाध्यायेन गङ्गेशविषयज्ञा परिष्कृता जाता इति मन्यते। पदलक्षणनिरूपणाय तर्कसंग्रहे तेनोक्तम् ‘शक्तं पदम्’ (38) – इति। शक्तिरस्ति अस्य इति शक्तम्। अथवा, शक्तिरस्ति अस्मिन्निति शक्तम्। तदेव पदम्। अर्थात् शक्तिमत् पदम्। ननु का शक्तिः? किं तत्स्वरूपम्? तच्च शक्तिरत्र पदशक्तिः नाम पदनिरूपिता शक्तिः विवक्षिता अन्नभट्टोपाध्यायेन, न तु अन्या। वस्तुतः शक्तिः खलु कारणनिष्ठः कार्योत्पादनयोग्यः धर्मविशेषः। तच्च प्रतिबन्धकाभावादिरूपकारणात्मकः। यथा वह्नी दाहानुकूला शक्तिरस्ति। परन्तु दाहकार्यं प्रति चन्द्रकान्तमणिः प्रतिबन्धकः। अतः तदभावविशिष्टः वह्निरेव कारणं दाहकार्यं प्रति। वस्तुतः कार्यमात्रं प्रति कारणं खलु सर्वदा प्रतिबन्धकाभावविशिष्टमेव भवति। अस्तु, अत्र **ज्ञानोत्पादनसामर्थ्यमेव शक्तिरिति**। लोके न खलु सर्वैः पदैः सर्वेषां पदार्थानां बोधः जायते। तथा किञ्चित् पदं सकलपदार्थज्ञापकं भवति। अर्थात् घटपदे उच्चारिते कम्बुग्रीवादि-विशिष्टेतरपदार्थज्ञानं जायते। येन पदेन यादृशपदार्थस्य सम्बन्धः विराजते तदर्थस्यैव ज्ञानं जायते पदश्रवणान्तरम्। ‘अर्थस्मृत्यनुकूलः पदपदार्थसम्बन्धः शक्तिः (तर्कसंग्रहे, 152)’ – इति अन्नभट्टेन तर्कसंग्रहदीपिकायामुक्तम्। अयमाशयः, पदपदार्थयोः वाच्यवाचकसम्बन्धः शक्तिरिति।

उक्तपदलक्षणेन शाब्दिकसम्मतानां प्रातिपदिकानां पदत्वसिद्धिर्भवति। किञ्च वर्णमात्रस्यापि पदसंज्ञा भवति। यथा लोके **राम** (सुप्-विभक्तिरहितं प्रातिपदिकम्) – इत्यनेन

दशरथतनयविषयकज्ञानं (पदार्थज्ञानम्) जायते। नव्यन्यायमतानुसारेण वक्तुं शक्यते यत्, सुप् (विभक्तिः) – इत्यादयरपि पदानि एकत्वादिसंख्यावाचकत्वात्। एवम् अ इति वर्णमात्रस्यार्थः भगवान् विष्णुः इति, अतः तदेव पदम्। शक्तिना लक्षणया वा अर्थज्ञापकसामर्थ्यविशिष्टः शब्दः पदम्। तस्यार्थः इति पदार्थः। वाक्यार्थज्ञानं प्रति एकपदार्थस्य अन्वयः तद्विन्नेन पदार्थेनैव जायत इति। अस्तु, एवं विचारात् वक्तुं शक्यते यत्, शक्तः वर्णो वर्णसमूहो वा पदम् इति परिस्कृतं लक्षणम्।

उपसंहृतिः

‘मुण्डे मुण्डे मतिर्भिन्ना’ – इत्यार्षवाक्यानुसारेण यद्यपि पदस्वरूपनिर्धारणे नैके मतभेदाः दरीदृश्यन्ते नैयायिकवैयाकरणेषु परन्तु उपर्युक्तविश्लेषणात् ज्ञायते यत्, पदं खलु मूलभूतः विषयः शास्त्रं प्रति। पदं विना पदार्थज्ञानं न खलु जायते। अर्थात् पदार्थज्ञानं प्रति पदज्ञानं कारणमिति। महर्षिगौतमेन उक्तस्य पदलक्षणस्य प्रयोजनप्रतिपादनाय भाष्यकारः वात्स्यायनः लिलेख ‘पदेनार्थसम्प्रत्यय इति प्रयोजनम्’ (न्यायभाष्ये, 121) – इति। अर्थसम्प्रत्ययाद्विना अर्थज्ञानम् अन्तरेण वा वाक्यार्थज्ञानं शाब्दबोधः जायते। नव्यन्यायानुसारेण शाब्दबोधं प्रति पदज्ञानं खलु करणम्। अतः विश्वनाथपञ्चाननेन भाषापरिच्छेदस्य शब्दखण्डस्य प्रथमकारिकायामुक्तम् ‘पदज्ञानन्तु करणम्...’ (कारिकावल्याम्, 356) – इत्यादि।

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पीयूषवर्षश्रीजयदेवाचार्य-श्रीकेशवमिश्रयोः मते शान्तरसविमर्शः

सत्येनशीटः¹

शोधसारः

संस्कृतसाहित्ये अधिकः प्रसिद्धो विषयो हि रसः । यस्य चर्चा प्रायः सर्वैः आलङ्कारिकैः कृता । यद्यपि नाटकादिषु अष्टौ रसः दृश्यते , शान्तरसं विहाय । परन्तु काव्यादिषु कथं शान्तरसः दृश्यते? अस्य रसस्य प्रयोजनीयता किं पीयूषवर्षश्रीजयदेवाचार्य-श्रीकेशवमिश्रयोः मतानुसारम्? – इति मम शोधकार्यस्य प्रधानो विषयः ।

कुञ्जीपदानि – संस्कृतसाहित्यम् , सहृदयः , शान्तरसः , श्रीकेशवमिश्रः , जयदेवाचार्यः , स्थायिभावः , निर्वेदः , आलङ्कारिकः ।

भूमिका

रसपदस्य व्युत्पत्तिः हि - “ रस्यते आस्वाद्यते इति रसः । ” (काव्यप्रकाशः , पताङ्कः १७९) अर्थात् यः आस्वादितो भूत्वा सामाजिकगणानां चित्ते आनन्दस्य जनको भवति स हि रसः । अपि च तैत्तिरीयोपनिषदि लिङ्गलक्ष्मिमुनिना उक्तः ब्रह्मस्वरूपमध्ये रसः निहितः । अतः तेन निगदितम्- “ रसो वै सः । रसं ह्येवायं लब्ध्वाहऽनन्दी भवति । को ह्येवान्यात् कः प्राणाद् यदेष आकाश आनन्दो न स्यात् । एष ह्येवानन्दयाति । ” (तैत्तिरी.उप- ७ अनुवाकः)

अर्थात् , परमब्रह्मपरमात्मना सुकृतेन कथितं यत् , स एव सत्यमेव रसस्वरूपः आनन्दमयो वा भवति , यः वास्तविकः आनन्दमयः । कारणं अनादिकालात् जन्म-मृत्युरूपदुःखभोगकारी जीवात्मा रसमयं परब्रह्म लब्ध्वा आनन्दितो भवति । यावत् पर्यन्तं परमानन्दस्वरूपं परमेश्वरं न लभते , तावत् पर्यन्तं जीवात्मा कदापि पूर्णानन्दं नित्यानन्दम् अखण्डानन्दम् अनन्तानन्दं न लप्स्यते । एतेन रसस्वरूपस्य मध्ये निःसन्देहेन आनन्दस्वरूपेण परमात्मनः अस्तित्वं सिध्यति । अनेन परमात्मरसस्वादेन अद्यापि प्राणीकुलस्य अस्तित्वं तिष्ठति । अतः मया वक्तुं शक्यते यत् , परमब्रह्म परमेश्वर एव सकलस्य आनन्ददाता अर्थात् रसस्य वासस्थानम् , यं लब्ध्वा जीवने दुःखस्य चिह्नमात्रं न स्थास्यति । लौकिकजगति प्राकृतिकषड्रसानां चर्वणादिजनितस्य आस्वादनस्य आनन्दः काव्यानुभवानन्दात् पृथक् भवति । काव्यस्य रसो हि लोकविलक्षणः हृदयानुभूतः । अपि च ब्रह्मानन्दात् काव्यानन्दोऽपि पृथक् । अतः ब्रह्मानुभूतौ भक्तिसिञ्चितस्य आस्वाद्यमानविषयस्यापि रसत्वं संगच्छते । परन्तु ब्रह्मास्वादः रसास्वादश्च न अभिन्नं भवति । आचार्येण अभिगुप्तेन लोचनटीकायां स्वसंविदानन्दस्य आस्वादनमेव रसः इति उक्तः –

1. शोधच्छात्रः, विद्यासागरविश्वविद्यालयस्य, संस्कृतविभागस्य, Contact No. 9932850170, Email ID- satyenshit22@gmail.com

“शब्दसमर्प्यमानहृदयसंवादसुन्दर-विभावानुभाव-समुचितप्रविनिविष्टरत्यादिवासना
नुरागसुकुमारस्वसंविदानन्दचर्वणव्यापाररसनीयरूपो रसः ।”(काव्यप्रकाशः , पलाङ्कः
१७९)

रससरस्वत्याः मन्दिरे स्वर्णप्रदीप-प्रज्वलनं करोति रसशास्त्रस्य प्रथमः आलोचककर्ता
भरतमुनिः । अपि च अनेन महर्षिणा भरतेन प्रणीतं नाट्यशास्त्रमेव प्रचलितालङ्कारग्रन्थसमूहानां
मध्ये प्राचीनग्रन्थः । भरतस्य पूर्वमपि बहवः आलङ्कारिकाः रसतत्त्वस्य आलोचनायाम् आत्मनियोगं
कुर्वन्ति । परन्तु तेषां कोऽपि ग्रन्थः न प्राप्यते । अतः भरत एव आदिरसस्य प्रवर्तकः । रसतत्त्वस्य
आलोचनायाः प्रथमो ग्रन्थो हि भरतस्य नाट्यशास्त्रम् । तेन नाट्यशास्त्रस्य षष्ठाध्याये तथा
सप्तमाध्याये रसभावयोः विस्तृता वर्णना कृता । भरतस्य सूत्रं हि रसतत्त्वस्य मूलसौधः । तद्वि-
“ तत्र विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः । ” (नाट्यशास्त्रम्- ६ अध्यायः), अर्थात्,
विभाव-अनुभाव-व्यभिचारिसंयोगैः रसास्वादितं भवति । भरतेन मन्यते यत् , सर्वाणि वस्तूनि
रसे पर्यवसितानि भूत्वा चित्तं चमत्कुर्वन्ति । अस्मिन् प्रसङ्गे नाट्यशास्त्रे विस्तृता वर्णना कृता ।

नाट्यशास्त्रस्य सूत्रं हि रससौधस्य मूलभित्तिः । अस्मिन् प्रसङ्गे नाट्यशास्त्रस्य
भाष्यरचयितृभिः भिन्नानि उक्तानि । भाष्यकाराणां मध्ये व्याख्याभेदस्य प्रथमकारणं हि सूत्रे
स्थायिभावस्य अनुल्लेखः , द्वितीयकारणं हि संयोगे निष्पत्तिशब्दस्य च अर्थभेदः । एतेन मया
चत्वारः वादाः उल्लिख्यन्ते । यथा – भट्टलोल्लटस्य उत्पत्तिवादः , श्रीशङ्कुकस्य अनुमितिवादः ,
भट्टनायकस्य भुक्तिवादः , अभिनवगुप्तस्य अभिव्यक्तिवादश्च । व्याख्याभेदो यद्वा भवतु , तत्र
रसविभागविषयेऽपि आलङ्कारिकाणां मध्ये मतविरोधो दृश्यते । यथा- कैश्चन अष्टौ रसाः मन्यन्ते ,
कैश्चन नव रसाः , कैश्चन दश रसाः मन्यन्ते इति ।

शान्तरसविषये जयदेवाचार्यश्रीकेशवमिश्रयोः मतम्

भरताचार्येण रसविषये सविस्तरं कथितम् । यत्र रसानां विभागः उल्लिखितः , तत्र शान्तरसस्य
यद्यपि उल्लेखो नास्ति , तथापि परवर्तिनि काले न्याय्यालङ्कारिकैः शान्तरसविषये चर्चा कृता ।
अतः तेन भणितम् –

“ न यत्र दुःखं न सुखं न द्वेषो नापि मत्सरः ।

समः सर्वेषु भूतेषु स शान्तः प्रथितो रसः ॥ ” (नाट्यशास्त्रम्- ६/८५)

एवम्प्रकारेण मदालोच्यौ द्वौ आलङ्कारिकौ अपि शान्तरसविषये स्व स्व मतं दत्तवन्तौ । यथा –

द्वादशशतकस्य विशिष्टालङ्कारिकेण जयदेवाचार्येण तस्य चन्द्रालोकग्रन्थस्य षष्ठमयूखे
रसविषये आलोचना कृता । नवरसेषु नवममरसो हि शान्तरसः । अतः तस्य मते शान्तरसविषयकः
श्लोको खलु –

“ निर्वेदस्थायिकः शान्तः सत्संगादिविभावभूः ।

क्षमादिकानुभावोऽयं स्तम्भादिव्यभिचारिकः ॥ ” (चन्द्रालोकः- ६/१३)

अर्थात् , शान्तरसस्य स्थायिभावो हि निर्वेदः । परमात्मनः स्वरूपं यत् सर्वसंसारमनित्यं करोति,
तद्वि आलम्बनविभावः , सत्सङ्गादयः तु उद्दीपनविभावाः , क्षमादयः हि अनुभावाः , अपि च
परमात्मस्वरूपे निमग्नो हि सञ्चारिभावः । वस्तुतः यत्र निर्वेदादिस्थायिभावानां , संसर्गादिविभावानां
क्षमाद्यनुभावानां स्तम्भभादिव्यभिचारिभावानां संयोगो भवति तत्र शान्तरसो जायते ।

शान्तरसस्य स्थायिभावनिर्वेदस्य लक्षणप्रसङ्गे चन्द्रालोकस्य राकागमटीकाकारेण गागाभट्टेन

उक्तम् – “ निर्वेदश्च तत्त्वज्ञानजिह्वादिभिः स्वावमानः ।” (चन्द्रालोकः , पत्राङ्कः १२३), अर्थात्, तत्त्वज्ञानकारणेन ईर्ष्यायां तथा स्वाभिमाने समदर्शनं हि निर्वेदः ।

षोडशशतकस्य अपरः एकालङ्कारिकः हि श्रीकेशवमिश्रः । तेन रचितग्रन्थः खलु अलङ्कारशेखरः । तेन अस्य ग्रन्थस्य अष्टमरत्ने रसविषये आलोचितम् । अद्भुतरसस्य अनन्तरं शान्तरसस्य कथा उक्ता । यथा –

“ सम्यग्ज्ञानसमुत्थानः शान्तो निस्पृहनायकः ।

रागद्वेषपरित्यागे सम्यग्ज्ञानस्य चोद्भवः ॥

पश्चात्तापः शरीरादियावद्वस्तुविडम्बनम् ॥

विवेकचित्तस्थैर्यादियोगाद्यास्तस्य लक्षणम् ॥” (अलङ्कारशेखरः – ८/२८-२९)

अर्थात् , सम्यग्ज्ञानेन शान्तरसः उत्पद्यते । अस्य नायकः निस्पृहो भवति । स राग-द्वेषेभ्यः रहितो भवति । तस्य ‘ ब्रह्म सत्यं जगन्मिथ्या ’ इति रूपं सम्यग्ज्ञानं स्यात् । अपि पूर्वकृतं ‘ जगत्सत्यम् ’ इति सम्बन्धे पश्चात्तापो भवति । शरीरादि सर्वसांसारिकवस्तु माया इति प्रतीतो भवेत् । तेन अद्भुतरसस्य अनन्तरं शान्तरसस्य कथा उक्ता । यथा –

“ अहौ वा हारे वा कुसुमशयने वा दृषदि वा

मणौ वा लोष्ट्रे वा बलवति रिपौ वा सुहृदि वा ।

तृणे वा स्वैर्णे वा मम समदृशो यान्तु दिवसाः

क्वचित्पुण्याण्ये शिव शिव शिवेति प्रलपतः ॥” (अलङ्कारशेखरः – ८/२४)

अर्थात् , सर्पः माला वा भवतु , कुसुमशय्या पस्तरपालं वा भवतु , मणिः मृत्तिका वा भवतु , वलवान्शत्रुः मित्रं वा भवतु , तृणं स्त्रियः वा भवतु मम सकाशे शिव शिवेति रूपेण सर्वमपि जङ्गलं मन्यते । अत्र एतत् ज्ञायते यत् , सर्पस्य सदृशं हारं त्याजतु , परन्तु हारस्य सदृशं सर्पं न त्याजतु इति उदाहरणेन व्याख्यातः ।

अथ तेन शान्तरसस्य स्थायिभिभावशमलक्षणप्रसङ्गे भणितम् –

“ तत्त्वज्ञानादीर्घ्यादिभिः स्वावमानं निर्वेदः ।” (अलङ्कारशेखरः , पत्राङ्कः २४४)

अर्थात् , तत्त्वज्ञानकारणेन ईर्ष्यायां तथा स्वावमाने समदर्शनं हि निर्वेदः ।

श्रीकेशवमिश्रेण अन्यान्यरसे का का रीतिर्भवति उक्ता , परन्तु तेन निगदितं शान्तरसक्षेले कोऽपि नियमो न दृश्यते – “ शान्तस्य नियमो नास्तीति हृदयम् ।” (अलङ्कारशेखरः , पत्राङ्कः २६०)

उभयोर्मतविमर्शः

द्वयोः आलङ्कारिकयोः शान्तरसविषये सादृश्यं वैसादृश्यं च उल्लिख्य वक्तुं शक्यते यत् , श्रीकेशवमिश्रस्य शान्तरसविषयका कारिका अधिकग्रहणयोग्या । यद्यपि तेन अन्यमतस्य उल्लेखं कृत्वा कारिका उक्ता , तथापि तस्य प्रसिद्धिः सर्वत्र विराजते । अथ तेन उक्तं कथं शान्तरसः उत्पद्यते ? अतः तेन निगदितम् । यथा – “ सम्यग्ज्ञानसमुत्थानः शान्तो ।” (अलङ्कारशेखरः – ८/२८) अर्थात् , सम्यग्ज्ञानात् अयं शान्तरसः उत्पद्यते । यथा भरताचार्येण तस्य नाट्यशास्त्रग्रन्थे अस्य शान्तरसोद्भवस्य कथा उक्ता – “ स तु तत्त्वज्ञानवैराग्याशयशुद्ध्यादिभिर्विभावैः समुत्पद्यते ।” (नाट्यशास्त्रम् , पत्राङ्कः १७६)- अर्थात् , तत्त्वज्ञान-चित्तशुद्धि-विभाव-प्रभृतेभ्यः अयं शान्तरसः समुपलभ्यते । ये तु श्रीकेशवमिश्रस्य पूर्वाचार्यासीत् । एतत् तेन उक्तं पूर्वाचार्यम् अनुसृत्य । एतत् जयदेवाचार्येण नोक्तम् । अतः श्रीकेशवमिश्रस्य मतं जयदेवाचार्यात् उत्कृष्टो भविष्यतीति मन्यते ।

अपि च श्रीकेशवमिश्रेण शान्तरसस्य नायकः कीदृशो भूयते ? तत्प्रसङ्गे उक्तम् –

“सम्यग्ज्ञानसमुत्थानः शान्तो निस्पृहनायकः ।

रागद्वेषपरित्यागे सम्यग्ज्ञानस्य चोद्भवः ॥

पश्चात्तापः शरीरदियावद्वस्तुविडम्बनम् ।

विवेकचित्तस्थैर्यादियोगाद्यास्तस्य लक्षणम् ॥” (अलङ्कारशेखरः – ८/२८-२९)

अर्थात्, निस्पृहनायको भविष्यति राग-द्वेषेभ्य रहितः । तेन पूर्वज्ञानं प्राप्तम् । परन्तु पूर्वकृतज्ञाने पश्चात्तापो करोति । अपि शरीरादिसर्वसांसारिकवस्तु माया मन्यते । ये भवन्ति स्थिरचित्तता-योगादिलक्षणविशिष्टाः ।

अस्मिन् प्रसङ्गे साहित्यदर्पणकारेण उच्यते –

“शान्तः शमस्थायिभाव उत्तमप्रकृतिर्मतः ।” (सा.द-३/२१०)

अर्थात्, केवलं उत्तमप्रकृतेः व्यक्तिषु अयं रसः दृश्यते । परन्तु तेन उत्तमप्रकृतिव्यक्तीनां स्वरूपं न व्यक्तम् । अतः अयं एकः अभिनवमार्गः । येन स अन्यान्तालङ्कारिकेभ्यः व्यतिक्रमी भवति । अस्मिन् विषये जयदेवाचार्येण निरवः स्थितः । परन्तु श्रीकेशवमिश्रेण अन्यस्य मतस्य उद्धृतिं कृत्वा नवसृजनशीलतायाः विकाशः साधितः । अतः पाठकाः अस्मिन् विषये अधिकं प्राप्तवन्तः । यः विषयः ग्रहणयोग्यः ।

अपि च श्रीकेशवमिश्रेण स्थायिभावननिर्वेदस्य लक्षणप्रसङ्गे उच्यते – “तत्त्वज्ञानादीर्ष्यादिभिः स्वावमानं निर्वेदः ।” (अलङ्कारशेखरः, पलाङ्कः २४४) - अर्थात्, तत्त्वज्ञानकारणेन ईर्ष्यायां तथा स्वावमाने समदर्शनं हि निर्वेदः । अतः अस्य स्थायिभावस्य लक्षणप्रसङ्गे तस्य पूर्वाचार्यैः स्व स्व मतानि व्यक्तानि । यथा – महर्षिवेदव्यासेन अग्निपुराणे निर्वेदस्य लक्षणप्रसङ्गे निगदितम् – “वैराग्यादिर्मनः खेदो निर्वेद इति कथ्यते ।” (अग्निपुराणम्, पलाङ्कः ७३६) अर्थात् वैराग्यादिकारणेन मनसि या उदासीनता दृश्यते, स तु निर्वेदः ।

साहित्यदर्पणकारेणापि शमस्य लक्षणप्रसङ्गे उक्तम् – “शमो निरीहावस्थायां स्वात्मविश्रामजं सुखम् ।” (सा.द-३/१८०) - अर्थात्, निस्पृहावस्थायां जीवपरमात्मानः यः विश्रामः वर्तते, तत्र यं सुखमनुभवति, स हि शमः ।

श्रीकेशवमिश्रेण पूर्वाचार्यस्य मार्गम् अनुसृत्य पाठकानां बोधार्थं साहाय्यं कृतम् । परन्तु जयदेवाचार्येण अस्मिन् विषये किमपि वाक्यं न व्यायीकृतम् । अतः पाठकान् निकषा अयं विषयः काठिन्यं भजते । अपि च तेषां रसस्य तथा स्थायिभावस्य वैसादृश्यविषये समस्या जागरिता भवति । अतः वक्तुं शक्यते यत्, जयदेवाचार्यात् पाठककुलानां समीपे श्रीकेशवमिश्रस्य शमस्थायिभावलक्षणम् अधिकं श्रेयः समाहृतञ्च ।

अपि च श्रीकेशवमिश्रेण अस्य शान्तरसस्य बोधार्थम् आनन्दलाभार्थञ्च पाठककुलान् निकषा एकं सुन्दरमुदाहरणं दत्तम् । एतेन पाठकाः कथाछलेन इमं शान्तरसं जानन्ति । यत् खलु सुनिपुणालङ्कारिकाणां विशेषस्वरूपम् । अपि च मम्मटाचार्येण यद् उदाहरणं दत्तम्, तदेव जयदेवाचार्येण तस्य ग्रन्थे उक्तम् । अपि च तस्य प्रायः पूर्वाचार्येणापि शान्तरसस्य उदाहरणं प्रदत्तम् । किन्तु तेषु पूर्वाचार्येषु व्यतिक्रमो हि जयदेवाचार्यः । अतः तन्मध्ये आलङ्कारिकाणां सर्वे गुणाः विद्यन्ते । श्रीकेशवमिश्रेण कारिकया तथा उदाहरणेन शान्तरसः उपस्थापितः । यः विषयः जयदेवाचार्यात् अधिकसरलतया तथा सहजतया व्यक्तः । अतः मया मन्यते यत्, लोकसमाजे स अधिकसमाहतो भविष्यति, तस्य ग्रहणयोग्यतापि सर्वजनग्राह्या भवति । अपि च तेन शान्तरसे

पृथक्तया न उक्तः कोऽपि नियमः । येन संस्कृतसाहित्यस्य कश्चन नवमार्गः सूच्यते ।

पुनः मया एतत् वक्तुं शक्यते यत् , श्रीकेशवमिश्रस्य पूर्वाचार्येण जयदेवाचार्येण अतीवसहजतया , सरलतया , संक्षेपेण च शान्तरसः व्यक्तः । यः विषयः तेन स्वरचितः । अतः तस्य ग्रहणयोग्यतापि न अस्वीकरणीया । तेन केवलं एकेन श्लोकेन शान्तरसस्य तथा विभावादीनां विषयः उक्तः । यथा – परमात्मानं ज्ञात्वा संसारमनित्यं मन्यते , तद्वि आलम्बनविभावः । सत्सङ्गादि हि उद्दीपनविभावः । क्षमाप्रभृतयः हि अनुभावाः , परमात्मास्वरूपे निमज्जित्वा स्तब्धादि तु सञ्चारीभावः । तेन एकेन श्लोकेन अतीवसुन्दरतया ते विषयाः बोध्यन्ते । एतेन पाठकैः अल्पश्रमेण तेन एकेन श्लोकेन अतीवसुन्दरतया इत्यादयः विषयाः उपस्थापिताः । परन्तु अस्मिन् विषये श्रीकेशवमिश्रेण अन्यस्य मतस्य उल्लेखं कृत्वापि निरवः स्थितः । जयदेवाचार्यस्य तुल्यः शान्तरसस्य विभावादिप्रसङ्गे अन्यान्यालङ्कारिकैः अपि उक्तम् । यथा – भरताचार्येण निगदितम् – “स तु तत्त्वज्ञानवैराग्याशयशुद्ध्यादिभिर्विभावैः समुत्पद्यते । तस्य यमनियमाध्यात्मध्यानधारणो पासनसर्वभूतदयालिङ्गग्रहस्तम्भरोमाञ्चादिभिः अनुभावैरभिनयः प्रयोक्तव्यः । व्यभिचारिणश्चास्य निर्वेदस्मृति धृतिस्सर्वाश्रमशौचादयः ।” (नाट्यशास्त्रम् , पृष्ठाङ्कः २७४) -अर्थात् , शान्तरसस्य तत्त्वज्ञान-वैराग्य-चित्तशुद्धि-प्रभृतयः हि विभावाः , यम-नियम-आत्मध्यान-धारणा-उपासना-व्रत-रोमाञ्च-प्रभृतैः अनुभावैः अभिनयः भूतः , निर्वेद-स्मृति-धृति-शौचादयो हि अस्य रसस्य व्यभिचारिभावाः ।

अपि च साहित्यदर्पणकारेणापि शान्तरसस्य विभावादिप्रसङ्गे उक्तम् –

“ अनित्यत्वादिनाशेषवस्तुनिः सारता तु षा ।

परमात्मस्वरूपं वा तस्यालम्बनमिष्यते ॥

पुण्याश्रमहरिक्षेत्रतीर्थरम्यवनादयः ।

महापुरुषसङ्गाद्यास्तस्योद्दीपनरूपिणः ॥

रोमाञ्चाद्याश्चानुभावास्तथा स्युर्व्यभिचारिणः ।

निर्वेदहर्षस्मरणमतिभूतदयादयः ॥” (सा.द-३/१७२)

अर्थात् , शान्तरसे अनित्यादिवशतः वस्त्वसारत्वं तथा परमात्मस्वरूपं हि आलम्बनविभावः । पुण्याश्रम-हरिक्षेत्र-तीर्थ-रम्यवनादि-महापुरुषसङ्ग-प्रभृतयः तु अस्य आलम्बनविभावाः । अनुभावाः तु रोमाञ्चादयः । अपि च व्यभिचारिभावाः हि निर्वेद-हर्ष-स्मरण-मति-सर्वभूतदया-प्रभृतयः । किन्तु श्रीकेशवमिश्रेण कथं शान्तरसविभावादिविषये निरवः स्थितः तद्विचारस्य विषयः । अतः मया वक्तुं शक्यते यत् , जयदेवाचार्येण तस्य स्वकीयता तथा रसविभावपरम्परायाः अनुसरणं कृतम् । एतेन बोध्यते यत् , तस्य मतस्य ग्रहणयोग्यतासीत् । अतः अस्माभिः सर्वैः जयदेवाचार्यस्य शान्तरसविषयकः श्लोकः पठनीयः । परिशेषे मया दृश्यते यत् , अस्माकम् आलोच्यौ द्वौ आलङ्कारिकौ शान्तरसस्य वर्णविषये तथा देवताविषये न उक्तवन्तौ । कथं तेन निरवः स्थितः अस्माभिः प्रत्येकैः चिन्तनीयः विषयः । परन्तु अन्यान्यालङ्कारिकैः तद्विषये उक्तम् । यथा – भरताचार्यस्य मते - “स्वच्छपीतौशमाद्भुतौ ।” (नाट्यशास्त्रम्-६/४३) अर्थात् शान्तरसस्य वर्णो हि स्वच्छः । अपि च शान्तरसस्य देवता तु बुद्धः । यथा – “बुद्धः शान्तेऽब्जजोद्धुते ।” (नाट्यशास्त्रम्-६/४५)

अपि च विश्वनाथेन उच्यते शान्तरसस्य वर्णो हि कुन्देन्दुसुन्दरम् , देवता तु श्रीनारायणः । अस्मिन् प्रसङ्गे विश्वनाथेन कविराजेन निगदितम् – “कुन्देन्दुसुन्दरच्छायः श्रीनारायणदैवतः ।”

(सा.द-३/२१०)। अपि च आलोच्यौ द्वौ आलङ्कारिकावपि शान्तरसभेदस्य कथां नोक्तवन्तौ । कथं तैः अस्मिन् विषये निरवः स्थितः, एषः विचार्यः विषयः ।

अतः मया वक्तुं शक्यते यत्, मदालोच्यौ द्वौ आलङ्कारिकौ शान्तरसविषये यद् यदुक्तवन्तौ तदतिरिक्तमपि अन्येषाम् आलङ्कारिकाणां ग्रन्थेषु प्राप्यते ।

उपसंहारः

यद्यपि शान्तरसः नाटकादिषु न दृश्यते, परन्तु अस्य रसस्य बहुला प्राचुर्यता दृश्यते । अतः अस्मिन् शान्तरसविषये परवर्तिनि काले मम्मट-जगन्नाथादयः चर्चा कृतवन्तः । कारणं शब्देन शान्तरसः प्रकाशितो भवेत् । परन्तु शान्तरसविषये मदालोच्यौ द्वौ आलङ्कारिकौ स्व स्व मतं उक्तवन्तौ । तथापि श्रीकेशवमिश्रेण जयदेवाचार्यात् अधिकः उद्धृतः । यथा – शान्तरसस्य उत्पत्तिः, शान्तरसस्य नायकः कीदृशः?, निर्वेदस्य लक्षणम्, शान्तरसस्य उदाहरणम्, शान्तरसस्य रचनारीतिश्च । परन्तु अस्मिन् विषये जयदेवाचार्येण निरवः स्थितः । अतः नूतनता तथा स्वकीयता विद्यते श्रीकेशवमिश्रस्य मध्ये । श्रीकेशवमिश्रस्य अलङ्कारशेखरग्रन्थस्य यदि सम्यक् अनुशीलनं स्यात्तर्हि रसविषये विशेषतः शान्तरसविषये पाठकाः सहृदयाः वा अधिकं किमपि लप्स्यन्ते इति आशा मे । न केवलं रसविषये अन्यान्यासङ्कारतत्त्वविषयेऽपि असौ आलङ्कारिकः सर्वान् सन्तोषयति । कैश्चन आचार्यैः रसात्मेति उक्तम् । अस्य रसस्य प्रयोजनप्रसङ्गे उक्तमस्ति – यथा आत्मानं विना शरीरं निष्प्रयोजनं भवति, तथा रसं व्यतीत्य काव्यं निरर्थकं भवति । सुस्वादुभोजनं यथा लवणेन विहीनं स्वादहीनो भवति, तथा नीरसं काव्यं रसिकान् निकषा सन्तोषजनकं न भवति । अतः रसस्य प्रयोजनीयता काव्ये अनस्वीकार्या । अस्मिन् प्रसङ्गे श्रीकेशवमिश्रेण उच्यते –

“साधुपाकेऽप्यनास्वाद्यं भोज्यं निर्लवणं यथा ।

तथैव नीरसं काव्यं न स्याद्रसिकतुष्टये ॥” (अलङ्कारशेखरः-८/१)

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आलंकारिकदण्डिस्वीकृतः शब्दालङ्कारप्रपञ्चः

डॉ. शुभ्रजित् सेनः¹

निर्यासः

दण्ड्याचार्यैः विरचितस्य काव्यादर्शस्य तृतीये परिच्छेदे शब्दार्थालंकारप्रसङ्गे नव शब्दालंकाराः सोदाहरणमालोचिताः। अनुप्रास-यमकाख्यशब्दालंकारयोः प्रसङ्गः परवर्तिभिरालंकारिकैर्बहुधा लोचितः परं दण्डिनाङ्गीकृता अन्ये सप्त शब्दालंकाराः प्रायेण नालोचिताः। विशेषेण प्रहेलिका विश्वेऽस्मिन् विश्वे प्रत्येकं भाषासाहित्ये महती गुरुत्वहा वर्तते। तत्र पाठकमनोरञ्जनार्थमस्य शब्दालंकारस्य प्रयोग आवहमानकालादेव संस्कृतसाहित्ये परिलक्ष्यते। अपि च, अर्धभ्रम-सर्वतोभ्रमाख्यं शब्दालंकारद्वयमभिनवं वर्तते। सनातनालंकारिकेषु मूर्ध्नि राजते दण्ड्याचार्यः। अयमाचार्यस्तावत् षष्ठशताब्द्या उत्तरार्धे जनिं लभमानोऽपि अलंकारप्रास्थानिकत्वेन यान् शब्दालंकारान् स्वीचक्रुः, ते शब्दालंकाराः परवर्तिकाव्यशास्त्रे मानकत्वेनाङ्गीक्रियते। दण्डिनः शब्दालंकारविचारेऽभिनवत्वं प्राप्यते। अस्मिन् प्रबन्धे एतेषामलंकाराणां विचारो हि मुख्यम्। कुञ्चीशब्दाः -दण्डी, काव्यादर्शः, अलंकारः, शब्दालंकारः, अनुप्रासः, यमकम्, गोमुक्तिका, प्रहेलिका।

करणवाच्यनिष्पन्नस्य अलंकारशब्दस्य (अलंक्रियतेऽनेनेत्यलंकारः, अलं-कृधातोः घञा निष्पन्नोऽलंकारः) नाम शब्दार्थालंकारयोः स्वरूपप्रसङ्गेन आलङ्कारिकेषु यथा मतानैक्यं विद्यते, तथैव अलंकारविभाजनप्रसङ्गेऽपि। भामहादिभिः सनातनैरालङ्कारिकैः शब्दगतार्थगतत्वभेदेन अलङ्काराणां द्वैविध्यमङ्गीकृतम्। परवर्तिकाले पुनः शब्दार्थोभयगतत्वेन रसगतत्वेन च तेषामन्यदपि भेदद्वयं क्रोडीकृतम्।

यत्र सम्पाद्यते श्रुतिमाधुर्यं शब्दानामेव सन्निवेशविशेषेण तत्र स्वीक्रियते शब्दालंकारता, अर्थचमत्कृतिमवलम्ब्य च स्वीक्रियते अर्थालङ्कारता, शब्दार्थयोरुभयोरेव सन्निवेशविशेषवैचित्र्येण यदि क्वचिच्चमत्कृतिः पुनः दृश्यते तादृशस्थलेषु शब्दार्थयोरुभयोरेव चमत्कृतिविधायकत्वाच्छब्दार्थोभयालङ्कारता ऊरीक्रियते। मुख्यरसस्य गुणीभूतत्वेनोपकारका रसवदादयो भजन्ते रसालङ्कारतामिति यद्यपि अलंकाराणां शब्दगतः अर्थगतः शब्दार्थगतश्चेति विभागः प्रायेण सर्वैरेव आलङ्कारिकैरभ्युपगतः।

कवेः नवनवोन्मेषशालिन्या प्रतिभया अलंकाराः सृज्यन्ते। अतएव अलंकाराराणां संख्यानिर्धारणं तथा समुपचितं वर्गीकरणं प्रायो न सम्भवति। दण्ड्याचार्येण कथितम् – ते चाद्यापि

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विकल्प्यन्ते कस्तान् कार्तस्येन वक्ष्यति (काव्यादर्शः, प्रभाटीका, 2.1) । आनन्दवर्धनाचार्योऽपि उवाच – सहस्रशो हि महात्मभिरन्यैरलङ्कारप्रकाराः प्रकाशिताः प्रकाश्यन्ते च (धन्यालोकः, वृत्तिः 3.36,) । सत्यमेतद्यदलंकाराणां स्वरूपविवेचने यथा आलंकारिकाणां यत्नः परिलक्ष्यते, न तथा तेषां वर्गीकरणे । तथापि कैश्चिदलंकारिकैः अलंकाराणां वर्गीकरणं प्रयत्नेन चिन्तनेन च कृतम् । शब्दार्थौ मिलित्वा यतः काव्यं जायते ततोऽलंकारा अपि शब्दगता अर्थगताश्च भवन्ति । अलंकाराणां शब्दगतः अर्थगतः शब्दार्थगतश्च इति विभागः प्रायेण सर्वैरेव आलंकारिकैरभ्युपगतः । अतः, चतुर्धा दृश्यते भेदोऽलङ्कारेषु –

1. शब्दालंकारः
2. अर्थालंकारः
3. शब्दार्थोभयालंकारः
4. रसालङ्कारश्चेति ।

सनातनालंकारिकेषु मूष्नि राजन्ते षष्ठशताब्द्याः द्वितीयाये जनिं लभमानाः दण्डिनः । संस्कृतसाहित्ये दण्ड्याचार्यो मूर्तिमान् कथाकृत् । कविवरोऽयं कदा वा कुलासीदिति सम्प्रत्यपि नैव स्पष्टमभिधातुं शक्यते । परमेतदेव ज्ञायते यत् स दाक्षिणात्यवास्तव्यः । दण्डिनः आविर्भावकालो षष्ठशताब्द्या उत्तरार्धो मन्यते । संस्कृतसाहित्ये तस्य महती प्रतिष्ठाऽनुमीयते ।

दण्ड्याचार्यस्य ‘काव्यादर्शः’ अलङ्कारशास्त्रविषयकः एको ग्रन्थः । ग्रन्थस्यास्य त्रयः परिच्छेदाः सन्ति किन्तु रङ्गाचार्यस्य संस्करणे चत्वारः परिच्छेदाः सन्ति । काव्यादर्शस्य प्रथमे परिच्छेदे काव्यलक्षणम्, काव्यभेदाः, वैदर्भी-गौडीरीत्योः स्वरूपम्, दशगुणानां वर्णनञ्चेति विलसन्ति । द्वितीये तृतीये परिच्छेदे च विविधानाम् अलंकाराणां तद्भेदाश्च निरूपिताः । चतुर्थे परिच्छेदे दशविधानां दोषाणां लक्षणोदाहरणानि प्रदर्शितानि । दण्ड्याचार्येण स्वकीयकृतौ काव्यादर्शे पञ्चत्रिंशतः अर्थालंकाराः तथा च नव शब्दालङ्काराः स्वीकृताः । तेष्वलङ्कारेषु अनुप्रासः काव्यादर्शस्य प्रथमे परिच्छेदे यमकगोमूलिकाद्यलङ्काराश्च तृतीये परिच्छेदे आलोच्यन्ते । अस्मिन् प्रबन्धे एतेषामलंकाराणां विचारो हि मुख्यम् ।

अनुप्रासः

काव्यादर्शस्य प्रथमे परिच्छेदे माधुर्यगुणस्य आलोचनायामनुप्रासालङ्कारस्य लक्षणं व्याकुर्वता दण्डिना निगदितम्-

“वर्णवृत्तिरनुप्रासः पादेषु च पदेषु च ।

पूर्वानुभवसंस्कारबोधिनी यद्यदूरता ॥” (काव्यादर्शः, 1.55)

व्यञ्जनानां वर्णानाम् आवृत्तिः पुनः पुनरुच्चारणं खलु अनुप्रासः । अर्थात् पादेषु श्लोकचतुर्थभागेषु पदेषु सुप्तिङन्तरूपेषु च वर्णवृत्तिः वर्णस्य वर्णयोः वर्णानां वा आवृत्तिः नाम पुनः पुनरुच्चारणम् अनुप्रासः । पुनः पुनरुच्चारणेन साम्यप्रतीतिरनुप्रासः । पदेषु च पादेषु चेति बहुवचनेन नैकपादगतोऽनैकपदगतो वा अनुप्रासः वैचित्र्यावह इति सूचितम् । श्रीजीवानन्दविद्या सागरभट्टाचार्येण विरचितायां काव्यादर्शटीकायां प्रथमे परिच्छेदे विषयोऽयं प्रपञ्चितः - “अयं भावः संस्कारस्य प्रथमक्षणे उत्पत्तिः, द्वितीयक्षणे स्थितिः, तृतीयक्षणे निवृत्तिः इति नियमेन अव्यवधानेन

किञ्चिद्व्यवधानेन वा वर्णोच्चारणस्य तादृशवर्णावृत्तिजन्यं सादृश्यमनुप्रास इति"काव्यादर्शः, (जी वानन्दविद्यासागरभट्टाचार्यविरचिता टीका, कारिकाव्याख्या, 1.55)।

अथ अस्य अनुप्रासस्य उदाहरणद्वयं प्रदर्शितं दण्डिना। प्रथमं यथा-

“चन्द्रे शरन्निशोत्तंसे कुन्दस्तबकविभ्रमे।

इन्द्रनीलनिभं लक्ष्म सन्दधात्यलिनः श्रियम्” ॥ (काव्यादर्शः, 1.56) इति
अस्मिन्नुदाहरणे प्रथमे पादे शकारयोः द्वितीये क-वकारयोश्च तृतीये न-लकारयोश्च अनतिदूरावृत्तत्वेन साम्यप्रतीतिरिति वृत्त्यनुप्रासः। चतुर्थे च द-ध-त-न-काराणां दन्तरूपैकस्थानोच्चार्यत्वात् श्रुत्यनुप्रास इत्यनेन च अलङ्कारद्वयेन व्यञ्जितं माधुर्यं शृङ्गाररसं पद्यनिष्ठं परिपुष्णाति। द्वितीयमुदाहरणं यथा-

“चारु चान्द्रमसं भीरु! बिम्बं पश्यैतदम्बरे।

मन्मनो मन्मथाक्रान्तं निर्दयं हन्तुमुद्यतम्” ॥ (काव्यादर्शः, 1.57) इति

अत्र उदाहरणे प्रथमे पादे चकार-रुकारयोरावृत्तवृत्त्यनुप्रासः। द्वितीये पादे च म्ब-म्बयोः सकृत्साम्याच्छेकानुप्रासः, तृतीये च मन्म-मन्मथयोरपि तथात्वात् छेकानुप्रासः, चतुर्थे तु दकारयोस्तकारयोश्च स्वरवैसादृश्येन साम्याद्वृत्त्यनुप्रासः। माधुर्यगुणोऽप्यत्र शब्दार्थोभयनिष्ठत्वेन चमत्कारजननाद् विप्रलम्भाख्यं शृङ्गारं परिपुष्णाति।

यमकम्

काव्यादर्शस्य प्रथमपरिच्छेदे माधुर्यगुणप्रस्तावे सामान्यतः शब्दालङ्कारनिरूपणे यमकलक्षणम् आभाषि दण्ड्याचार्येण - ‘आवृत्तिं वर्णसंघातगोचरां यमकं विदुः’। अर्थात् वर्णसंघातः पूर्वोच्चारितवर्णसमुदायगोचरविषयो यस्यास्तादृशीम् आवृत्तिं पुनरुच्चारणं यमकं विदुरालङ्कारिकाः जानन्ति।

अथ ग्रन्थस्यास्य तृतीयपरिच्छेदे यमकालङ्कारं विशदयति दण्ड्याचार्यः। यमकं पादानां श्लोकचरणानाम् आदौ मध्ये चान्ते भवति। तेनोक्तम् - ‘पादानामादिमध्यान्तगोचरम्’ (काव्यादर्शः, 3.1) इति। यमकस्य पादस्थितत्वविविधत्वेन संभविनोः प्रभेदान् प्रदर्शयता तेनोदिम् - “एकद्वित्रिचतुष्पादयमकानां विकल्पनाः।

आदिमध्यान्तमध्यान्तमध्याद्याद्यन्तसर्वतः” ॥ (काव्यादर्शः, 3.2)

अपि च, “अत्यन्तबहवस्तेषां भेदाः सम्भेदयोनयः।

सुकरा दुष्कराश्चैव दृश्यन्ते तेऽत्र केचन” ॥ (काव्यादर्शः, 3.3)

त्रिसप्तप्तिभिः उदाहरणैः यमकभेदास्तेन प्रदर्शिताः। ‘मानेन मानेन सखि प्रणयोऽभूत् प्रिये जने’ (तत्रैव, 3.4) इत्यादिश्लोकेन ‘मानेन मानेन’ इति अव्यवहितम् आदिपादगतम् आदियमकमुदाहरति आचार्यः। अपि च, ‘मधुरं मधुरम्भोजवदने वद नेत्रयोः’ (तत्रैव, 3.8) इत्यादिकारिकया ‘मधुरम् मधुरम्’ इति प्रथमपादे तथा ‘वदने वदने’ इति द्वितीयपादे च अव्यवहितम् आदिभागयमकम्। इत्थं दुष्कारान् यमकालङ्कारान् निरूपयति दण्ड्याचार्यः।

गोमूलिका

अथ गोमूलिकाबन्धं लक्षयति आचार्यो दण्डी -

“वर्णानामेकरूपत्वं यत्वेकान्तरमर्द्धयोः।

गोमूलिकेति तत् प्राहर्दुष्करं तद्विदो यथा” ॥ (काव्यादर्शः, 3.78)

अर्थात् अर्धयोः पूर्वार्धोत्तरार्धयोः ऊर्ध्वाधःक्रमेण लिखितयोः वर्णानाम् एकान्तरम् एकवर्णव्यवहितम् एकरूपत्वं समानाक्षरत्वकृतम् अभिन्नत्वं तत्तादृशवर्णविरचनं तद्विदः चित्तालङ्कारपण्डिताः ‘गोमूत्रिका’ इति प्राहुः कथयन्ति । ‘चलतो गोमूत्रस्य धारा भूमौ ऊर्ध्वाधः क्रमेण बहुकोणयुता यादृशी दृश्यते तादृशी लेखाकृतिर्विरचिता चेत्तत्र पूर्वोत्तरार्धयोः समानाक्षराणां स्थितिः प्रतिकोणं दृश्यते । अतः गोमूत्रिकेति संज्ञया व्यवहारः’ (काव्यादर्शः, प्रभाटीका, 3.78, पृ. 352) इत्युक्तं प्रभाटीकायाम् । गोमूत्रिकायास्तैविध्यं वर्तते । तद्यथा – पादगोमूत्रिका, अर्धगोमूत्रिका, श्लोकगोमूत्रिका चेति । अथ अर्धगोमूत्रिकामुदाहरति दण्ड्याचार्यः -

“मदनो मदिराक्षीनामपाङ्गास्तो जयेदयम् ।

मदेनो यदि तत् क्षीणमनङ्गायाञ्जलिं ददे” ॥ (काव्यादर्शः, 3.79)

अर्द्धभ्रमम्

अर्द्धभ्रमं सोदाहरणं प्रपञ्चयता दण्डिनोदितम् - ‘प्राहुरर्द्धभ्रमं नाम श्लोकार्धभ्रमणं यदि’ (तलैव, 3.80) । अर्थात् यदि श्लोकार्धभ्रमणं श्लोकस्य तत्पादानां वा अर्धमार्गेण भ्रमणं तदा अर्धभ्रमं नाम चित्त्रं प्राहुः । अथ- “मनोभव तवानीकं नोदयाय न मानिनी । भयादमेयामा मा वा वयमेनोमया नत” ॥ (काव्यादर्शः, 3.81) इत्यादिश्लोकेन अर्द्धभ्रममुदाह्रियते आचार्येण दण्डिना ।

सर्वतोभद्रम्

श्लोकस्य पूर्वाद्धे अर्द्धभ्रममालोच्य उत्तराद्धे सर्वतोभद्रमालोचयति दण्ड्याचार्यः । तेनोक्तम् - ‘तदिष्टं सर्वतोभद्रं भ्रमणं यदि सर्वतः’ (तलैव, 3.80) । यदि सर्वतोऽनुलोमप्रतिलोमाभ्यां श्लोकपादानां भ्रमणं तदा तत् सर्वतोभद्रमिष्टं कविभिरिति शेषः । अर्धभ्रमं सर्वतोभद्रञ्च विश्लेषयता स्वकीयकृतौ प्रभायां रङ्गाचार्येणोदितम् -

“अर्धभ्रमे अधःस्थपङ्क्तिचतुष्टये परावृत्त्या सर्वतोभद्रे परावृत्त्या समावृत्त्या वा चतुर्थादिपादलिखनमिति विशेषः । तलोद्धारक्रमस्तु अर्धभ्रमे ऊर्ध्वपङ्क्तौ वामाद्वक्षिणतः । अधःपङ्क्तौ दक्षिणाद्वामतः । एवं वामस्थोर्ध्वकोष्ठादधःक्रमेण दक्षिणस्थाधःकोष्ठादूर्ध्वक्रमेण च अनुलोमाच्चारणेन प्रथमादिपादोत्थानम् । सर्वतोभद्रे तु वामाद्वक्षिणतो दक्षिणाद्वामत ऊर्ध्वादधस्तः अधस्तादूर्ध्वतश्चानुलोमविलोमाभ्यां सर्वतः आवर्तनेन पादानामुत्थानमिति” ।

अस्य अलङ्कारस्य उदाहरणं यथा- “सामायामा माया मासा मारानायायाना रामा ।

यानावारावानाया मायारामा मारायामा” ॥ (काव्यादर्शः, 3.82)

अथ प्राचीनाभिमतान् स्वरस्थानवर्णनियमेन वैचित्र्यशालिनः शब्दालङ्कारान् विशदीकुर्वता दण्डिना निगदितम्- ‘यः स्वरस्थानवर्णानां नियमो दुष्करेष्वसौ ।

इष्टश्चतुष्प्रभृत्येष दृश्यते सुकरः परः’ ॥ (काव्यादर्शः, 3.83)

स्वरा आकारादयः स्थानानि कण्ठादीनि लक्षणया तद्भवा वर्णा ग्राह्याः, वर्णाश्च व्यञ्जनाक्षराणि, तेषां स्वरस्थानवर्णानां यो नियमोऽन्यनिवर्तनेन उपादानं चतुर्भिरेव स्वरादिभिर्ग्रथनमिति भावः । असौ एतत्स्वरूपोऽलङ्कारः । दुष्करेषु कविकर्मसु इष्टोऽभिमतः, एष चतुः प्रभृति चतुरादिः, चतुःस्वरः, त्रिस्वरः, द्विस्वरः, एकस्वरस्तथा चतुःस्थानः, त्रिस्थानः, द्विस्थानः, एकस्थानः, एवमेव

चतुर्वर्णः, त्रिवर्णः, द्विवर्णः, एकवर्णः चैतादृशो स्वरस्थानवर्णनियमः प्रदर्श्यते उदाहरणप्रदर्शनेन च विशद्यते ।

स्वरनियमः

अथ श्लोकचतुष्टयेन स्वरनियममुदाहरति दण्ड्याचार्यः । ‘आम्नायानामाहान्त्या वागीतीरीतीः प्रीतीभीतीः’ (काव्यादर्शः, 3.84) इत्यादिकारिकया चतुःस्वरनियमम् उदाह्रियते तेन । अत्रोदाहरणे आ-ई-ओ-ए इति चत्वार एव स्वराः निबद्धाः । अतएव चतुर्भिः स्वरैः पद्यमुपनिबद्धमिति स्वरनियमे चतुःस्वरनियमोदाहरणमिदम् ।

‘क्षितिविजितिस्थितिविहितिव्रतरतयः परमतयः’ इत्यादिश्लोकेन त्रिस्वरनियमस्य उदाहरणं प्रदर्शितम् आचार्येण । अत्र इ-अ-उ इति त्रयः स्वराः निबद्धाः । ‘श्रीदीप्ति हीकीर्त्ती धीनीती गीः प्रीती’ इत्यस्मिन् उदाहरणवाक्ये ई-ए-स्वरूपौ द्वावेव स्वरौ निबद्धौ । अतएव द्विस्वरनियमोदाहरणमिदम् । ‘समायामा माया मासा मारानायायाना रामा’ इत्यनेन उदाहरणवाक्येन एकस्वरनियमोदाहरणम् उल्लिखितं दण्ड्याचार्येण ।

स्थाननियमः

स्वरनियममालोच्य तदनन्तरं स्थाननियमं प्रदर्शयता दण्डिना उदाहरणचतुष्टयम् उल्लिखितम् । ‘नयनानन्दजनने नक्षलगणशालिनि’ इत्युदाहरणे कण्ठदन्ततालुनासिकारूपस्थानचतुष्टयभवा एव वर्णा निबद्धा इति । अतः चतुःस्थाननियमोदाहरणमिदम् । अथ ‘अलिनीलालकलतं कं न हन्ति घनस्तनि’ इत्यादिश्लोकेन त्रिस्थाननियममुदाहरति दण्ड्याचार्यः । अत्रोदाहरणवाक्ये कण्ठ्यदन्त्यतालव्या एव वर्णा निबद्धा इति । अथ द्विस्थाननियममुदाहरति प्राचार्यः-

“अनङ्गलङ्गनालग्नानातङ्का सदङ्गना

सदानघ सदानन्द नताङ्गासङ्गसङ्गतः” ॥ (काव्यादर्शः, 3.90)

अत्र केवलं कण्ठ्यदन्त्यावेव वर्णौ निबद्धाविति । अथ ‘अगा गाङ्गाङ्गकाकाकगाहकाघककाकहा’ इत्यादिकारिकया केवलकण्ठ्यवर्णविन्यासाद् एकस्थाननियमस्तु उदाह्रियते दण्ड्याचार्येण ।

वर्णनियमः

काव्यादर्शस्य तृतीये परिच्छेदे स्थाननियमं सम्यग्रूपेणालोच्य चतुर्वर्णनियममुदाहरति दण्ड्याचार्यः । तेनोक्तम्- “रे रे रोरुरुरोरुगागोगोऽगाङ्गगोऽगगुः ।

किं केकाकाकुकः काको मामा मामम माममः” ॥ (काव्यादर्शः, 3.92)

चतुर्भिः र-ग-क-माख्यैः वर्णैः निबन्धनात् चतुर्वर्णनियमितचित्तमिदम् । अथ ‘देवानां नन्दनो देवो नादनो वेदनिन्दिनाम्’ इत्यादिश्लोकेन द-व-न इति वर्णत्रयनियमात् त्रिवर्णनियमोदाहरणम् । अपि च, ‘सूरिः सुरासुरासारिसारः सारससारसाः’ इत्युदाहरणे सकार-रेफाभ्यां द्वाभ्यां वर्णाभ्यां निबन्धनमिति द्विवर्णता । अथ ‘नूनं नुन्नानि नानेन नाननेनानानि नः’ इत्यादिश्लोकेन एकवर्णनियमस्य उदाहरणं दण्डिना प्रदर्शितम् । तत्र केवलेन नकारेण निबन्धादेकवर्णनियमो बोध्यः ।

प्रहेलिकालंकारः

विश्वस्य सर्वभाषासाहित्येषु प्रहेलिकायाः महद्भुरुत्ववहं स्थानमासीत् । साहित्ये अस्याः प्रयोगः

अन्यस्य ज्ञानपरीक्षायै लोकविनोदनाय च भवति। अमरकोषानुसारं प्रवल्हिका प्रहेलिकाया नामान्तरम् (अमरकोषः, 6-6-1)। प्रहेलिकायाः मुख्यतत्त्वं खलु दुःसाध्यं रहस्यावृतं च भवति। आङ्गलभाषायां Puzzle इति शब्दो व्यवहियते प्रहेलिकायाः प्रतिशब्दत्वेन। सर्वप्रथमम् अग्निपुराणे द्वयर्थकगुह्यशब्दस्य प्रयोगो हि प्रहेलिका इत्युच्यते - द्वयोरप्यर्थयोर्गुह्यमानशब्दा प्रहेलिका। (अग्निपुराणम्, 25-343)। रीतिकालीनाचार्यः काशिराजः चित्रचन्द्रिका (7) इति ग्रन्थे गोपनीयार्थं प्रहेलिकाशब्दं प्रायुङ्क्त। कविप्रियाग्रन्थे प्रहेलिकायाः सममेव अर्थं स्वरूपं प्रोक्तम् - वरनिय वस्तु दुराय जहँ कौन हूँ एक प्रकार।

तासों कहत प्रहेलिका कविकुल बुद्धि उदार ॥ (कविप्रिया, 30-13)

अलंकारशास्त्रे अतीव प्राचीनः खलु प्रहेलिकालंकारः। अग्निपुराणे शाब्दी-आर्थभेदेन प्रहेलिका द्विविधा। शाब्दी पुनः गुप्त-च्युत-दत्त-च्युतदत्त-समस्या-दुष्करभेदात् षट्धा विभज्यते - सा द्विधार्थी च शाब्दी च तत्रार्थी चार्थबोधतः।

शब्दाबोधतः शाब्दी प्राहुः षोढा प्रहेलिका ॥ (अग्निपुराणम्, 343-22)

भोजराजेन सरस्वतीकण्ठाभरणे (2.134) अग्निपुराणमतमनुसरता भागषट्कमुक्तम्। अपि च, वर्ण-शब्दार्थभेदादपि प्रहेलिका त्रिविधा भवितुमर्हति। यद्यपि नाट्यशास्त्रे भरतेन नोल्लिखिता प्रहेलिका, तथापि तत्परवर्तिनि काले अन्यैरालंकारिकैः स्वीकृता। ‘प्रहेलिका तु सा ज्ञेया वचः संवृतिकारि यत्’ इति प्रहेलिकासामान्यलक्षणम्। दुष्टदुष्टभेदेन प्रहेलिकायाः द्वैविध्यं प्रदर्शितं दण्ड्याचार्येण। प्रहेलिकाया उपयोगं व्याकुर्वता दण्डिनोक्तम् -

“क्रीडागोष्ठीविनोदेषु तज्ज्ञैराकीर्नमन्त्रणे।

परव्यामोहने चापि सोपयोगाः प्रहेलिकाः” ॥ (काव्यादर्शः, 3.97)

क्रीडार्थं या गोष्ठी सभा तत्र ये विनोदा विचित्रवागव्यवहारजनितप्रभेदास्तेषु, तथा तज्ज्ञैः प्रहेलिकाप्रकारज्ञैराकीर्णं नानाजनव्याप्ते समाजे परस्परं यन्मन्त्रणं गुप्तभाषणं तत्र, तथा परव्यामोहने अभिमतार्थबोधनवैकल्यसम्पादने च प्रहेलिकाः सोपयोगा उपयुक्ता भवन्तीति शेषः। दण्डिना षोडश शुद्धप्रहेलिकाश्चतुर्दश दुष्टाः सदोषाः प्रहेलिकाश्च उल्लिखिताः।

षोडश शुद्धप्रहेलिकास्तावत् -समागता प्रहेलिका, वञ्चिता प्रहेलिका, व्युक्रान्ता प्रहेलिका, प्रमुषिता प्रहेलिका, समानरूपा प्रहेलिका, परुषा प्रहेलिका, संख्याता प्रहेलिका, प्रकल्पिता प्रहेलिका, नामान्तरिता प्रहेलिका, निभृता प्रहेलिका, समानशब्दा प्रहेलिका, संमूढा प प्रहेलिका, परिहारिका प्रहेलिका, एकच्छन्ना प्रहेलिका, उभयाच्छन्ना प्रहेलिका, संकीर्णा प्रहेलिका चेति। एते शुद्धप्रहेलिकाः सप्रपञ्चं निरूपिताः उदाहृताश्च। परं दुष्टाः नोदाहृताः दण्ड्याचार्यैः।

प्रसङ्गत उल्लेख्यं यत् प्रहेलिका-अन्तर्लापिकयोर्मध्ये साधारणदृष्ट्या साम्यं विद्यते नाम। परन्तु उभयोः पार्थक्यमतैव यत् प्रहेलिकायाम् एकस्यैव प्रश्नस्य एकमेवोत्तरं भवति, अपरतः, अन्तर्लापिकायां एकाधिकप्रश्नानामेकाधिकानि उत्तराणि प्राप्यन्ते। अपरतः, अर्थगतायां प्रहेलिकायां यावन्तः प्रश्नास्तावन्ति उत्तराणि। अर्थप्रहेलिकया समं बहिरापिकायाः किञ्चित् पार्थक्यं वर्तत एव। बहिरापिकायामेते शब्दा अन्वेषणीयाः, येभ्यः तत्तत्प्रश्नानाम् उत्तराणि प्राप्यन्ते। प्रहेलिकायाम् अर्थगोपनं भवति परं तस्यैवार्थस्य निषेधः कथमपि नेति। यद्वा भवतु

नाम । प्रहेलिका मुख्यतः पाठकमनोरञ्जनार्थं मानसिकशक्तिविवर्धनार्थञ्च कविभिर्व्यवहियत इति सिद्धम् ।

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लिधा एव पदशब्दस्य प्रवृत्तिः

डा. सुदीप-मण्डलः¹

सारसंक्षेपः

व्याकरणप्रवक्तृणां बहुत्वात् जायमाणेषु अष्टसु नवसु वा व्याकरणेषु पाणिनीयव्याकरणस्य महत्त्वमधिकं वर्तते लौकिकवैदिकोभयविधशब्दसाधुत्वप्रतिपादनात्। पूर्वं वङ्गप्रदेशे कातन्त्रम्, मुग्धबोधः, सारस्वतं चेत्यादीनां व्याकरणशास्त्राणां चर्चा अधिकतया आसीत्। परन्तु पाणिनीयव्याकरणस्य चर्चा तथा नासीत्। अतः ऊनविंशशतकस्य प्रारम्भे पण्डितवर्गैः शोधछात्रैः वा पाणिनीयव्याकरणमाश्रित्य सम्यक् कार्यमारब्धम्। तेषु आचार्यः तारानाथतर्कवाचस्पतिः अन्यतमः। तेन विरचितेषु ग्रन्थेषु अन्यतमं भवति शब्दार्थरत्नमिति। तस्य शब्दार्थरत्नमिति ग्रन्थस्य वाक्यकाण्डे कारकाद्यन्वितक्रियाप्राधान्यैकविशेषकबोधसाधनपदकदम्बकं वाक्यमिति उक्तम्। पदसमूहः वाक्यमित्यर्थः। तस्य पदस्य स्वरूपप्रतिपादकानि बहूनि लक्षणानि अस्माभिः प्राप्यन्ते। यथा “सुप्तिङन्तं पदम्” [अष्टा.-१/४/१४], “नः क्ये” [अष्टा.-१/४/१५], “सिति च” [अष्टा.-१/४/१६], “स्वादिष्वसर्वनामस्थाने” [अष्टा.-१/४/१७] इति पाणिनिना, “वर्णाः पदं प्रयोगार्हानन्वितैकार्थबोधकाः” [साहित्यदर्पणम्.-२/२] इति साहित्यदर्पणकारेण, “वृत्तिमत्त्वं पदत्वम्” इति नैयायिकैः च प्रतिपादितानि लक्षणादीनि। अस्य पदशब्दस्य प्रवृत्तिः तन्नाम व्यवहारः क्व भवतीति जिज्ञासायां पदशब्दस्य लिधा एव प्रवृत्तिः आचार्येण तारानाथतर्कवाचस्पतिना प्रदर्शिता। तच्च प्रवृत्तित्वं तावत् “सुप्तिङन्तं पदम्” इति पारिभाषिकपदलक्षणेन, “अर्थबोधकः प्रयोगार्हवर्णसमुदायः पदम्” इति द्वितीयेन पदलक्षणेन, “पद्यते ज्ञायते अनेन” इति व्युत्पत्त्या च प्रदर्शितम्। एवं पदशब्दस्य लिधा प्रवृत्तिं प्रदर्श्य तत्रैव शास्त्रान्तरोक्तपदलक्षणानाम् अन्तर्भावः प्रदर्शितः।

कूटशब्दाः-पदम्, पदत्वम्, पदस्वरूपम्, पदलक्षणम्, पदशब्दस्य लिधा प्रवृत्तिः, पदशब्दस्य व्यवहारः।

उपोद्धातः

व्याकरणप्रवक्तृणां बहुत्वात् जायमाणेषु अष्टसु नवसु वा व्याकरणेषु पाणिनीयव्याकरणस्य महत्त्वमधिकं वर्तते लौकिकवैदिकोभयविधशब्दसाधुत्वप्रतिपादनात्। पूर्वं वङ्गप्रदेशे कातन्त्रम्, मुग्धबोधः, सारस्वतं चेत्यादीनां व्याकरणशास्त्राणां चर्चा अधिकतया आसीत्। परन्तु पाणिनीयव्याकरणस्य चर्चा तथा नासीत्। अतः ऊनविंशशतकस्य प्रारम्भे पण्डितवर्गैः शोधछात्रैः वा पाणिनीयव्याकरणमाश्रित्य सम्यक् कार्यमारब्धम्। तेषु आचार्यः तारानाथतर्कवाचस्पतिः

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अन्यतमः । तेन विरचितेषु ग्रन्थेषु अन्यतमः भवति शब्दार्थरत्नमिति ग्रन्थः । तत्र पदकदम्बकं 2 वाक्यमिति उक्तम् । पदसमूहः वाक्यमित्यर्थः । तस्य पदस्य स्वरूपप्रतिपादकानि बहूनि लक्षणानि अस्माभिः प्राप्यन्ते । यथा “सुप्तिङन्तं पदम्” (अष्टाध्यायी - १/४/१४) “नः क्ये” (१/४/१५) “सिति च” (१/४/१६) “स्वादिष्वसर्वनामस्थाने” (१/४/१७) इति पाणिनिना, “वर्णाः पदं प्रयोगार्हानन्वितैकार्थबोधकाः” (साहित्यदर्पणः- II-श्लो. 2) इति साहित्यदर्पणकारेण, “वृत्तिमत्त्वं पदत्वम्” इति नैयायिकैः च प्रतिपादितानि लक्षणादीनि । अतः पदशब्दस्यास्य प्रवृत्तिः क्व भवतीति जिज्ञासायां पदशब्दस्य लिङ्धा एव प्रवृत्तिः आचार्येण तारानाथतर्कवाचस्पतिना प्रदर्शिता । तच्च प्रवृत्तिलयं तावत् “सुप्तिङन्तं पदम्” इति पारिभाषिकपदलक्षणेन, “अर्थबोधकः प्रयोगार्हवर्णसमुदायः पदम्” इति द्वितीयेन पदलक्षणेन, “पद्यते ज्ञायते अनेन” इति व्युत्पत्त्या च प्रदर्शितम् । पदशब्दस्य एतासां प्रवृत्तीनां लक्षणानां वा विवरणम्, तत्रैव शास्त्रान्तरोक्तलक्षणानां समन्वयश्च प्रदर्श्यते ।

शास्त्रान्तरोक्तानि पदलक्षणानि

आचार्येण तारानाथतर्कवाचस्पतिना पदकदम्बकस्य पदसमूहस्य वा वाक्यत्वमित्युक्तम् । तत्र किं तावत् पदस्वरूपमिति इति विचारयितुमादौ शास्त्रान्तरेषु प्रतिपादितानि पदलक्षणानि प्रतिपाद्यन्ते । तथाहि— आचार्येण पाणिनिना पदसंज्ञाविधायकानि यानि चत्वारि सूत्राणि रचितानि तेषु “सुप्तिङन्तं पदम्” (अष्टाध्यायी - १/४/१४) इति प्रथमपदलक्षणेन सुबन्तस्य तिङन्तस्य च शब्दस्वरूपस्य पदसंज्ञा विधीयते । तत्र सुप्प्रत्याहारेण स्वादयः एकविंशतिः विभक्तयः बोध्याः । तिङा प्रत्याहारेणापि तिबादयः अष्टादश प्रत्ययाः बोध्याः । अस्य विस्तारेण व्याख्यानं तु परं प्रतिपाद्यते । पुनश्च “नः क्ये” (१/४/१५) इति द्वितीयेन पदलक्षणेन क्ये परे सति नकारान्तस्य सुबन्तस्य पदसंज्ञा विधीयते । “सिति च” (१/४/१६) इति तृतीयेन पदलक्षणेन सिति परे पूर्वस्य पदसंज्ञा विधीयते । “स्वादिष्वसर्वनामस्थाने” (१/४/१७) इति चतुर्थेन पदलक्षणेन कप्प्रत्यायावधिषु स्वादिषु असर्वनामस्थानेषु परतः पूर्वस्य पदसंज्ञा विधीयते । आचार्येण विश्वनाथेन तु प्रयोगार्हाः, अनन्विताः तन्नाम पदार्थान्तरेण साकमसम्बद्धाः, एकार्थबोधकाश्च स्वरव्यञ्जनरूपाः वर्णाः पदमिति उक्तम् । प्रयोक्तुमर्हाः (वाक्ये) इति प्रयोगार्हाः वाक्यान्तर्निवेशयोग्याः वेत्यर्थः । एकस्य अर्थस्य बोधकाः एकार्थबोधकाः इति षष्ठीतत्पुरुषः । यथा चोक्तं साहित्यदर्पणे “वर्णाः पदं प्रयोगार्हानन्वितैकार्थबोधकाः” (साहित्यदर्पणः- II-श्लो. 2) इति । नैयायिकैः तु “वृत्तिमत्त्वं पदत्वम्” इत्युक्तम् । वृत्तिः अस्य अस्मिन् वास्तीति वृत्तिमत् । तस्य भावः वृत्तिमत्त्वमिति इति भावे त्वप्रत्ययः । तदेव पदत्वमित्यर्थः । सा च वृत्तिः लिङ्धा (नागेशभट्टः २०११ 16) शक्तिः लक्षणा व्यञ्जना चेति आचार्येण नागेशेन परमलघुमञ्जूषायामुक्तम् । आचार्येण भर्तृहरिणा अष्टपदार्थीनिरूपणावसरे शब्दः द्विविधः अन्वाख्येयः प्रतिपादकश्चेति उक्तम् । अन्वाख्यातुमिष्टः शक्यः योग्यः वा यः असौ अन्वाख्येयः इत्युच्यते । प्रकृतिप्रत्ययविभागपूर्वकं विविच्य कथनयोग्यः इत्यर्थः । स च पदं वाक्यञ्चेति द्विविधः भवति । यथा रामः इत्यादौ रम् घञ् सु इत्येवंप्रकारेण अन्वाख्यानं व्याकरणेन प्रदर्श्यते । ये अर्थं प्रतिपादयन्ति ते प्रतिपादकाः शब्दाः इत्युच्यते । ते

वाक्यानि, पदानि, प्रकृतयः, प्रत्ययाः चेति चतुर्विधा भवन्ति । तत्र वाक्यं स्वरूपबोधनद्वारा स्वार्थं प्रतिपादयति । भू इति प्रकृतिः सत्तार्थं प्रतिपादयति । ति, अति वा वर्तमानकालं प्रथमपुरुषम् एकवचनञ्चेति प्रतिपादयति । पुनश्च भू अति इति प्रकृतिप्रत्यययोः समुदायः भवतीति पदार्थमपि प्रतिपादयति । अत्र पदं द्विविधं दृश्यते अन्वाख्येयरूपं प्रतिपादकरूपञ्चेति । एवमन्यत्रापि ऊह्यम् ।

तारानाथोक्तदिशा पदस्य प्रवृत्तिः लक्षणं वा

आचार्येण तारानाथतर्कवाचस्पतिना शास्त्रान्तरेषु प्रतिपादितानि पदलक्षणानि सम्यक् अवगम्य पदस्य स्वरूपं लक्षणं वा निगदितम् । तत्र पदशब्दस्य व्यवहारः त्रिधा भवतीति उक्तम् । तेषां विवरणमधः प्रस्तुयते । तथाहि—

प्रथमं पदलक्षणम्

आचार्येण तारानाथतर्कवाचस्पतिना पदस्वरूपनिरूपणावसरे आदौ “सुप्तिङन्तं पदम्” (अष्टाध्यायी – १/१/१४) इत्यनेन पारिभाषिकं पदलक्षणमुक्तम् । पाणिनिना विरचितायाः अष्टाध्याय्याः प्रथमाध्यायस्य प्रथमपादे विद्यमानं चतुर्दशतमं सूत्रमिदम् । अनेन सुबन्तस्य तिङन्तस्य च पदसंज्ञा विधीयते । सुप् च तिङ् च इति सुप्तिङौ इति इतरेतरद्वन्द्वसमासः । तौ सुप्तिङौ अन्ते यस्य तत् सुप्तिङन्तमिति बहुव्रीहिसमासः । सुप्तिङौ प्रत्याहारौ भवतः । अतः सुपा सु, औ, जस्, अम्, औट्, शस्, टा, भ्याम्, भिस्, डे, भ्याम्, भ्यस्, डसि, भ्याम्, भ्यस्, डस्, ओस्, आम्, डि, ओस्, सुप् चेति एकविंशतिः विभक्तयः बोध्यन्ते । तिङा तु तिप्, तस्, झि, सिप्, थस्, थ, मिप्, वस्, मस्, त, आताम्, झ, थास्, आथाम्, ध्वम्, इट्, वहि, महिङ् चेति अष्टादश प्रत्ययाः बोध्यन्ते । अत्र सुबित्यनेन सप्तमीबहुवचनं सुप्रत्ययः नैव गृह्यते, अन्यथा डिसंबुद्धयोः परत्वे पदत्वाभावात् नलोपस्य अप्रसङ्गात् “न डिसम्बुद्धयोः” (८/२/८) इति प्रतिषेधः निरर्थकः स्यात् । द्वन्द्वान्ते श्रूयमाणं पदं प्रत्येकं सम्बध्यते इति न्यायेन सुबन्तं तिङन्तमित्यर्थः लभ्यते । सूत्रेऽस्मिन् अन्तग्रहणेन अन्यत्र संज्ञाविधौ प्रत्ययग्रहणे तदन्तग्रहणं नास्तीति ज्ञायते । शब्दशास्त्रप्रस्तावात् शब्दस्वरूपमिति विशेष्यम् अध्याह्रियते । एवञ्च यत् शब्दस्वरूपं सुबन्तं तिङन्तं वा विद्यते तस्य सुप्तिङन्तशब्दस्वरूपस्य पदसंज्ञा भवतीत्यर्थः सम्पद्यते । अत एव वृत्तौ भट्टोजिदीक्षितेनोक्तम् - “सुबन्तं तिङन्तं च पदसंज्ञं स्यात्” (सिद्धान्तकौमुदी, २९) इति । यथा रामः, पुरुषः, देवस्य इत्यादीनां शब्दस्वरूपाणाम् अन्ते स्वादेः सुपः विद्यमानत्वात् एतानि रामादीनि शब्दस्वरूपाणि पदसंज्ञकानि भवन्ति । पुनश्च पचति, पठति, अपचत् इत्यादीनामन्ते तिबादेः तिङः विद्यमानत्वात् एतानि पचत्यादीनि शब्दस्वरूपाण्यपि पदसंज्ञकानि भवन्ति । एवम्प्रकारेण पारिभाषिकपदलक्षणेन आचार्येण तारानाथतर्कवाचस्पतिना सुबन्तस्य तिङन्तस्य च पदसंज्ञा स्वीकृता । उपसर्गनिपातयोः सुबन्तत्वपक्षे तु अनेन “सुप्तिङन्तं पदम्” इति पारिभाषिकपदलक्षणेनैव पदसंज्ञा सिद्ध्यति ।

द्वितीयं पदलक्षणम्

उपसर्गनिपातयोः पदत्वसिद्धौ पक्षद्वयं विद्यते । कैश्चित् उपसर्गनिपातयोः सुबन्तत्वं स्वीक्रियते । तस्मिन् पक्षे उपसर्गनिपातयोः सुबन्तत्वात् “सुप्तिङन्तं पदम्” इति पारिभाषिकपदलक्षणेनैव पदसंज्ञा सिद्ध्यतीति उक्तम् । अपरे तु उपसर्गनिपातयोः सुबन्तत्वं नाङ्गीकुर्वन्ति । तेषां मतानुसारेण

उपसर्गनिपातयोः सुबन्तत्वाभावात् “अर्थबोधकः प्रयोगार्हवर्णसमुदायः पदम्” इति पदलक्षणेनैव पदसंज्ञा सिद्ध्यति । कौ तावत् उपसर्गनिपातौ इति जिज्ञासायामुच्यते “चादयोऽसत्त्वे” (अष्टाध्यायी – १/४/५७) इति सूत्रेण अद्रव्यार्थाः ये चादयः विद्यन्ते तेषां निपातसंज्ञा विधीयते । तत्र सत्त्वं नाम द्रव्यम् । न सत्त्वमिति असत्त्वमिति नञ्तत्पुरुषः । तेन असत्त्वमित्यस्य अद्रव्यमित्यर्थः बोध्यः । च आदिः येषां ते चादयः इति बहुव्रीहिसमासः । चादिगणे वर्तमानत्वमित्यर्थः । एवञ्च अद्रव्यार्थाः ये चादिगणे पठिताः ते निपातसंज्ञकाः इत्यर्थः । अत एव आचार्येण तारानाथतर्कवाचस्पतिना उक्तं “निपातत्वम् असत्त्ववाचित्वे सति चादिगणपठितत्वम्”³ इति । पुनश्च “प्रादयः” (अष्टाध्यायी – १/४/५८) इत्यनेन सूत्रेण अद्रव्यार्थकाः ये प्रादयः वर्तन्ते ते अपि निपातसंज्ञकाः भवेयुः इत्युच्यते । प्र आदिः येषां ते प्रादयः । ते तावत् प्र, परा, अप, सम्, अनु, अव, निस्, निर्, दुस्, दुर, वि, आङ्, नि, अधि, अपि, अति, सु, उत्, अभि, प्रति, परि, उप चेति । एवञ्च चादिगणे पठिताः ये अद्रव्यार्थकाः च, वा, वै, नो, न, नञ्, स्वधा, स्वाहा, पशु (सम्यगर्थे), अस्ति इति चादयः, प्रादिगणे पठिताः ये अद्रव्यार्थकाः प्रादयश्च ते निपातसंज्ञकाः भवन्ति । ते निपाताः अनेकप्रकारकेषु अर्थेषु निपतन्ति । यथा चोक्तं यास्काचार्येण - “उच्चावचेष्वर्थेषु निपतन्ति” (निरुक्तम् – १/२/१) इति । यथा अपि इति निपातः उपमार्थे, कर्मोपसंग्रहार्थे, पदपूरणार्थे व्यवहियते । अद्रव्यार्थकानां प्रादीनां निपातसंज्ञा भवति, परन्तु तेषां प्रादीनामेव क्रियायोगे “उपसर्गाः क्रियायोगे” (अष्टाध्यायी – १/४/५९) इति सूत्रेण उपसर्गसंज्ञा अपि भवति । प्रादीनामुल्लेखस्तु पूर्वमेव कृतः । उपेत्य नामाख्यातयोः अर्थस्य विशेषं सृजन्ति उत्पादयन्ति इति उपसर्गाः । उपसर्गाः नामाख्याताभ्यां निर्बद्धा अर्थान् न निराहुः इति आचार्यस्य शाकटायनस्य अभिमतम् । आचार्यस्य गार्ग्यस्याभिमते तु उपसर्गाणां बहवः अर्थाः विद्यन्ते । यथा चोक्तं निरुक्तशास्त्रे - “न निर्बद्धा उपसर्गा अर्थान्निराहुरिति शाकटायनः” (निरुक्तम् – १/१/१) इति “उच्चावचाः पदार्थाः भवन्तीति गार्ग्यः” (निरुक्तम् – १/१/१) इति च ।

एतयोः उपसर्गनिपातयोः सुबन्तत्वाभावपक्षे पदत्वं प्रतिपादयितुम् आचार्येण तारानाथतर्कवाचस्पतिना “अर्थबोधकः प्रयोगार्हवर्णसमुदायः पदम्”⁴ इत्युक्तम् । वर्णानां समुदायः वर्णसमुदायः इति षष्ठीतत्पुरुषसमासः । अर्थात् वर्णसमुदायस्य वर्णसमूहस्य वा पदत्वमनेन उक्तम् । कीदृशः वर्णसमुदायः इत्याकाङ्क्षायां वर्णसमुदाये अर्थबोधकत्वं प्रयोगार्हत्वं चेति विशेषणद्वयं प्रदत्तम् । अर्थस्य बोधकः अर्थबोधकः इति षष्ठीतत्पुरुषसमासः । प्रयुक्तुम् अर्हः योग्यः वा प्रयोगार्हः इत्यर्थः । प्रयोगयोग्याः वाक्यान्तनिर्वेशयोग्याः वेति बोध्यम् । तस्य भावः प्रयोगार्हत्वमित्यर्थः । तच्च प्रयोगार्हत्वं पाणिन्याद्यनुशासनादेव द्रष्टव्यम् । प्रयोगार्हश्चासौ वर्णसमुदायः इति प्रयोगार्हवर्णसमुदायः इति कर्मधारयसमासः । एवञ्च अर्थबोधकत्वे सति प्रयोगार्हवर्णसमुदायस्य पदत्वं सिद्ध्यति । उपसर्गनिपातौ अर्थस्य द्योतकौ वर्तते । आचार्येण कौण्डभट्टेनापि एतयोः द्योतकत्वमङ्गीकृतम् । तथाहि उक्तमाचार्येण कौण्डभट्टेन वैयाकरणभूषणसारे “द्योतकाः प्रादयो येन निपाताश्चादयस्तथा” (वैयाकरणभूषणसारः - ४२) इत्यादिना । द्योत्यार्थबोधकतया

3. निपातार्थविचारप्रसङ्गः द्रष्टव्यः ।

4. शब्दार्थरत्नमिति ग्रन्थस्य पदकाण्डः द्रष्टव्यः ।

एव तयोः उपसर्गनिपातयोः अर्थवत्त्वमस्ति। पुनश्च वाक्ये धातुप्रातिपदिकादौ एतयोः प्रयोगः दृश्यते। अतः उपसर्गनिपातरूपवर्णसमूहस्य अर्थबोधकत्वात् प्रयोगार्हत्वाच्च पदत्वं सिद्धयति। ततश्च द्योत्यार्थकयोः उपसर्गनिपातयोः संख्याविशेषान्वयासम्भवेऽपि सामान्यतः एकवचनान्तत्वे सुपि “अव्ययादाप्सुपः” (अष्टाध्यायी –२/४/८२) इत्यनेन तयोः उपसर्गनिपातयोः उत्तरस्य सुप्रत्ययस्य लुक् भवति। तेन लुगन्तत्वेनापि प्रयोगार्हत्वं द्रष्टव्यम्। वस्तुतः एतेन पदलक्षणेन केवलानां प्रकृत्यादीनां पदत्वं निषिध्यते। केवलानां प्रकृत्यादीनाम् अर्थबोधकत्वं तु अस्ति। परन्तु ते प्रयोगयोग्याः नैव भवन्ति। अतः केवलानां प्रकृत्यादीनाम् अर्थबोधकत्वेऽपि प्रयोगानर्हत्वात् पदत्वं नैव सिद्धयति। प्रसङ्गेऽस्मिन् भाष्यकारेणापि निगदितम् - “नापि केवला प्रकृतिः प्रयोक्तव्या, नापि केवलः प्रत्ययः”⁵ इति।

अस्मिन् वर्णसमूहात्मके पदलक्षणे अर्थबोधकत्वं प्रयोगार्हत्वञ्चेति विशेषणद्वयं प्रदत्तम्। तत्र किन्नाम प्रयोगार्हत्वमिति जिज्ञासायाम् आचार्येण तारानाथतर्कवाचस्पतिना उक्तं “प्रयोगार्हत्वं च पाणिन्याद्यनुशासनवत्त्वम्” इति। पाणिनिः आदिः येषां ते पाणिन्यादयः इति कर्मधारयसमासः। पाणिनिकात्यायनपतञ्जलयः इत्यर्थः। अनुशिष्यन्ते अपशब्देभ्यो विविच्य ज्ञाप्यन्ते साधुशब्दाः अनेन तत् अनुशासनम्। तच्च अनुशासनम् “अस्मिन्नर्थे अमुं शब्दं प्रयुञ्जीत” इत्येवरूपं वर्तते। पाणिन्यादीनाम् अनुशासनमिति पाणिन्याद्यनुशासनमिति षष्ठीतत्पुरुषः। तत्पाणिन्याद्यनुशासनं यस्य (वर्णसमुदायस्य) यस्मिन् (वर्णसमुदाये) वा अस्ति सः पाणिन्याद्यनुशासनवदित्यर्थः। तस्य भावः पाणिन्याद्यनुशासनवत्त्वमित्यर्थः। ननु सूत्राक्षरेण तादृशानुशासनलाभे पाणिन्यादीनां मुनीनाम् अनुशासने किं तात्पर्यमिति जिज्ञासायामुच्यते पाणिन्यादीनां मुनीनां तत्रैव असाधुशब्दावधिसाधुशब्दकर्मकपृथक्करणरूपानुशासने एव तात्पर्यं वर्तते। पुनश्च पाणिन्यादिना मुनिना यत् शब्दानुशासनं कृतं तस्यैव व्याकरणरूपत्वं व्यवस्थापितम्। यतोहि पुरा व्याकरणार्थे शब्दानुशासनमिति शब्दस्य प्रयोगः आसीत्। भाष्यकारेण शेषावतरेणापि “अथ शब्दानुशासनम्” (पस्पशाह्निकम्) इत्यनेन व्याकरणशास्त्रम् आरब्धम्। अतः शब्दानुशासनं व्याकरणञ्चेति उभयं समानार्थकमेव। एवम् असाधुशब्दावधिसाधुशब्दकर्मकपृथक्करणरूपानुशासने एव पाणिन्यादिमुनीनां तात्पर्यावधारणात्, पाणिन्यादिभिः मुनिभिः रचितस्य शब्दानुशासनस्य व्याकरणरूपत्वव्यावस्थापनाच्च पाणिन्यादिकृतस्यैव अनुशासनस्य अत्र ग्रहणम्।

ननु यादृशः वर्णसमुदायः यदर्थबोधनाय अनुशिष्टः, तादृशः वर्णसमुदायः एव तस्मिन् अर्थे प्रयोक्तव्यः इत्येवम्प्रकारेण प्रयोगार्हत्वेनैव अर्थबोधकत्वलाभे सति पुनः लक्षणेऽस्मिन् अर्थबोधकस्य ग्रहणं किमर्थमिति जिज्ञासायामुच्यते प्रयोगार्हत्वेन अर्थबोधकत्वप्राप्तौ अपि पुनः अर्थबोधकग्रहणं भू सत्तायाम् इत्यादौ अनुकरणरूपस्य भूभागस्य पदत्ववारणाय एव। अर्थात् भू सत्तायाम् इत्यादौ अनुकरणरूपस्य भूभागस्य यद्यपि साधुत्वं वर्तते तथापि तस्य अर्थावबोधकत्वं नास्ति। अतः अर्थबोधकत्वाभावात् भू-इत्यादीनां न पदत्वमिति बोध्यम्। प्रसङ्गेऽस्मिन् आचार्येण कौण्डभट्टेनोक्तं यत् गवित्याह, भू सत्तायाम् इत्यादौ गो इत्यादयः अनुकरणशब्दाः अनुकार्यशब्देभ्यः गो इत्यादिभ्यः नैव भिद्यन्ते। अतः एतेषाम् अनुकरणशब्दानाम् अर्थवत्त्वाभावात्

“अर्थवदधातुरप्रत्ययः प्रातिपदिकम्” (अष्टाध्यायी – १/२/४५) इत्यादिना प्रातिपदिकत्वं न सिद्ध्यति। ततश्च प्रातिपदिकत्वाभावात् पदत्वमपि नैव सिद्ध्यति। परन्तु एतेषाम् अनुकरणशब्दानां साधुत्वं तु अस्त्येव। अन्यथा “अपदं न प्रयुञ्जीत” इति निषेधादिलङ्घनात् असाधुतापत्तिः स्यात्। तथाहि उक्तमाचार्येण कौण्डभट्टेन –

“अत एव गवित्याह भू सत्तायामितीदृशम्।

न प्रातिपदिकं नापि पदं साधु तु तत् स्मृतम्॥” (वैयाकरणभूषणसारः - २७) इति।

तृतीयं पदलक्षणम्

आचार्येण तारानाथतर्कवाचस्पतिना उक्तं तृतीयं पदलक्षणं तावत् “पद्यते ज्ञायते अनेन” इति पदम्। अनया व्युत्पत्त्या पदशब्दः अर्थावबोधकशब्दमालपरः द्रष्टव्यः। एतेन प्रकृत्यादीनां पदसंज्ञा सिद्ध्यति। एवमप्रकारेण प्रकृत्यादीनां पदत्वाभावे “समर्थः पदविधिः” (अष्टाध्यायी – २/१/१) इत्यत्र धातुमालेण नाममालेण च समासे पदविधित्वं न स्यात्। परन्तु धातुना नाम्ना च सुबन्तानां समासस्तु प्रदर्श्यते एव। अतः अर्थावबोधकशब्दमालपरत्वं पदत्वमपि द्रष्टव्यम्। एवमप्रकारेण आचार्येण तारानाथतर्कवाचस्पतिना प्रकारत्रयेण पदशब्दस्य प्रवृत्तिः प्रदर्शिता।

तारानाथोक्तपदलक्षणे अन्येषां पदलक्षणानामन्तर्भावः

आचार्येण तारानाथतर्कवाचस्पतिना पदशब्दस्य लिङ्गा एव प्रवृत्तिः तन्नाम व्यवहारः सम्भवतीति उक्तम्। तेषु उपर्युक्तेषु लिङ्ग लक्षणेष्ु एव शास्त्रान्तरेषु प्रतिपादितानां लक्षणानामपि अन्तर्भावः दृश्यते। तथाहि आचार्येण विश्वनाथेन साहित्यदर्पणे यत् “वर्णाः पदं प्रयोगार्हानन्वितैकार्थबोधकाः” (साहित्यदर्पणः. II. श्लो. २) इति पदलक्षणमुक्तं तस्य तारानाथोक्तद्वितीयलक्षणेन साकं साम्यं दृश्यते। तच्च साम्यं प्रयोगार्हत्वरूपात् अर्थबोधकत्वरूपाच्चेति बोध्यम्। अतः प्रयोगार्हत्वरूपसाम्यात् अर्थबोधकत्वरूपसाम्याच्च विश्वनाथोक्तपदलक्षणस्य तारानाथोक्तपदलक्षणे अन्तर्भावः दृश्यते। पुनश्च आचार्येण पाणिनिना पदसंज्ञाविधायकानि यानि चत्वारि सूत्राणि रचितानि, तेषु “सुप्तिङन्तं पदम्” (अष्टाध्यायी – १/४/१४) इत्यनेन विहितस्य पदत्वस्य तारानाथोक्तप्रथमपदलक्षणे अन्तर्भावः वर्तते। यतोहि उभयत्रापि सुबन्तस्य तिङन्तस्य च पदसंज्ञा विधीयते। अन्यत् “नः क्ये” (१/४/१५) “सिति च” (१/४/१६) “स्वादिष्वसर्वनामस्थाने” (१/४/१७) चेति सूत्रत्रयं तु केवलं शास्त्रीयकार्यसम्पादनार्थमेव आचार्येण पाणिनिना रचितम्। अतः तेषामन्तर्भावः नैव प्रदर्श्यते। नैयायिकैः वृत्तिमत्त्वं पदत्वमिति उक्तम्। वृत्तिमत्त्वं नाम अर्थबोधकशक्तिविशिष्टत्वमिति। तदेव अर्थबोधकत्वमित्यर्थः। “पद्यते ज्ञायते अनेन” इति तारानाथोक्तेन तृतीयपदलक्षणेनापि अर्थावबोधकशब्दमालपरः पदशब्दः इत्युच्यते। अतः नैयायिकैः स्वीकृतस्य वृत्तिमत्त्वरूपस्य पदत्वस्य तारानाथेन प्रतिपादिते तृतीयपदलक्षणे अन्तर्भवति। वाक्यपदीयकारेण भर्तृहरिणा अन्वाख्येयः प्रतिपादकः चेति शब्दस्य द्वौ भेदौ कथितौ। तयोः अन्वाख्येयत्वं तारानाथोक्तप्रथमलक्षणेन प्रतिपादितस्य सुप्तिङन्तरूपस्य पदस्यैव सम्भवति। तारानाथोक्ते द्वितीयपदलक्षणे तृतीयपदलक्षणे च अन्वाख्येयत्वं नास्ति एव। यतोहि उपसर्गस्य, निपातस्य, प्रकृतेः, प्रत्ययस्य च एतादृशम् अन्वाख्येयत्वं नैव सम्भवति। एतेभ्यः अर्थास्तु प्रतिपाद्यन्ते। अतः तारानाथोक्तस्य द्वितीयपदलक्षणस्य तृतीयपदलक्षणस्य च प्रतिपादकत्वं वर्तते। तारानाथोक्तेन

प्रथमपदलक्षणेनापि कश्चित् अर्थः प्रतिपाद्यते एव । अतः प्रथमलक्षणेऽपि प्रतिपादकत्वमस्तीति बोध्यम् । एवं शास्त्रान्तरे प्रतिपादितानां पदलक्षणानाम् अन्तर्भावः तारानाथोक्तपदलक्षणे अस्तीति ज्ञेयम् ।

उपसंहारः

वाक्यादर्थावगतिः भवति । तच्च वाक्यं भवति पदकदम्बात्मकं तन्नाम पदसमूहात्मकमित्युक्तम् । तत्र किं तावत् पदस्वरूपमिति जिज्ञासायामुच्यते वर्णसमुदायः पदमिति । तत्र वर्णसमुदाये अर्थबोधकत्वं प्रयोगार्हत्वं चेति विशेषणद्वयं प्रदत्तम् । अर्थात् अर्थबोधकत्वे सति, प्रयोगार्हत्वे सति वर्णसमुदायत्वं पदत्वमित्यर्थः । शोधप्रबन्धस्यादौ अस्य पदस्य शास्त्रान्तरेषु यानि लक्षणानि प्राप्यन्ते तेषां विवरणं प्रस्तुतम् । ततश्च आचार्येण तारानाथतर्कवाचस्पतिना प्रतिपादितं पदशब्दस्य प्रवृत्तित्वं सम्यक् विचारितम् । तत्र पदशब्दस्य लिधा व्यवहारस्तु “सुप्तिङन्तं पदम्” (अष्टाध्यायी – १/१/१४) इति पारिभाषिकपदलक्षणेन, “अर्थबोधकः प्रयोगार्हवर्णसमुदायः पदम्” इति पदलक्षणेन, “पद्यते ज्ञायते अनेन” इति व्युत्पत्त्या च प्रदर्शितः । ततश्च शोधप्रबन्धस्यान्ते पदशब्दस्य एतादृशि प्रवृत्तित्वे एव शास्त्रान्तरोक्तपदलक्षणानां समन्वयः प्रदर्शितः इति शम् ।

परिशीलिताः ग्रन्थाः

कौण्डभट्टः । वैयाकरणभूषणसारः (दर्पण-सुबोधिनीव्याख्याद्वयोपेतः) । चन्द्रिकाप्रसाद-द्विवेदी (सम्पादकः) ।

दिल्ली- चौखम्बा संस्कृत प्रतिष्ठान, २०१३ ।

तारानाथतर्कवाचस्पतिः । शब्दार्थरत्नम् । उमाशङ्करशर्मा (सम्पादकः) । वाराणसी- चौखम्बा भारती अकादमी, २०१५ ।

नागेशभट्टः । परमलघुमञ्जूषा (भावप्रकाशिका-बालबोधिनीव्याख्याद्वयोपेता) । जयशंकरलालत्रिपाठी (सम्पादकः) । वाराणसी- चौखम्बा कृष्णदास अकादमी, २०११ ।

पतञ्जलिः । व्याकरणमहाभाष्यम् (प्रदीपोद्योततत्त्वालोकटीकासहितम्) । रुद्रधरझाशर्मा (सम्पादकः) ।

वाराणसी- चौखम्बा संस्थान, २००४ ।

पाणिनिः । अष्टाध्यायी । श्रीगोपालदत्तपाण्डेयः (सम्पादकः) । वाराणसी- चौखम्बा सुरभारती प्रकाशन, २००९ ।

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गजाननशास्त्रिमसलगाँवकरः, आचार्यः लोकमणिदाहालः च (व्याख्याकारौ) । वाराणसी- चौखम्बा सुरभारती प्रकाशन, २०११ ।

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